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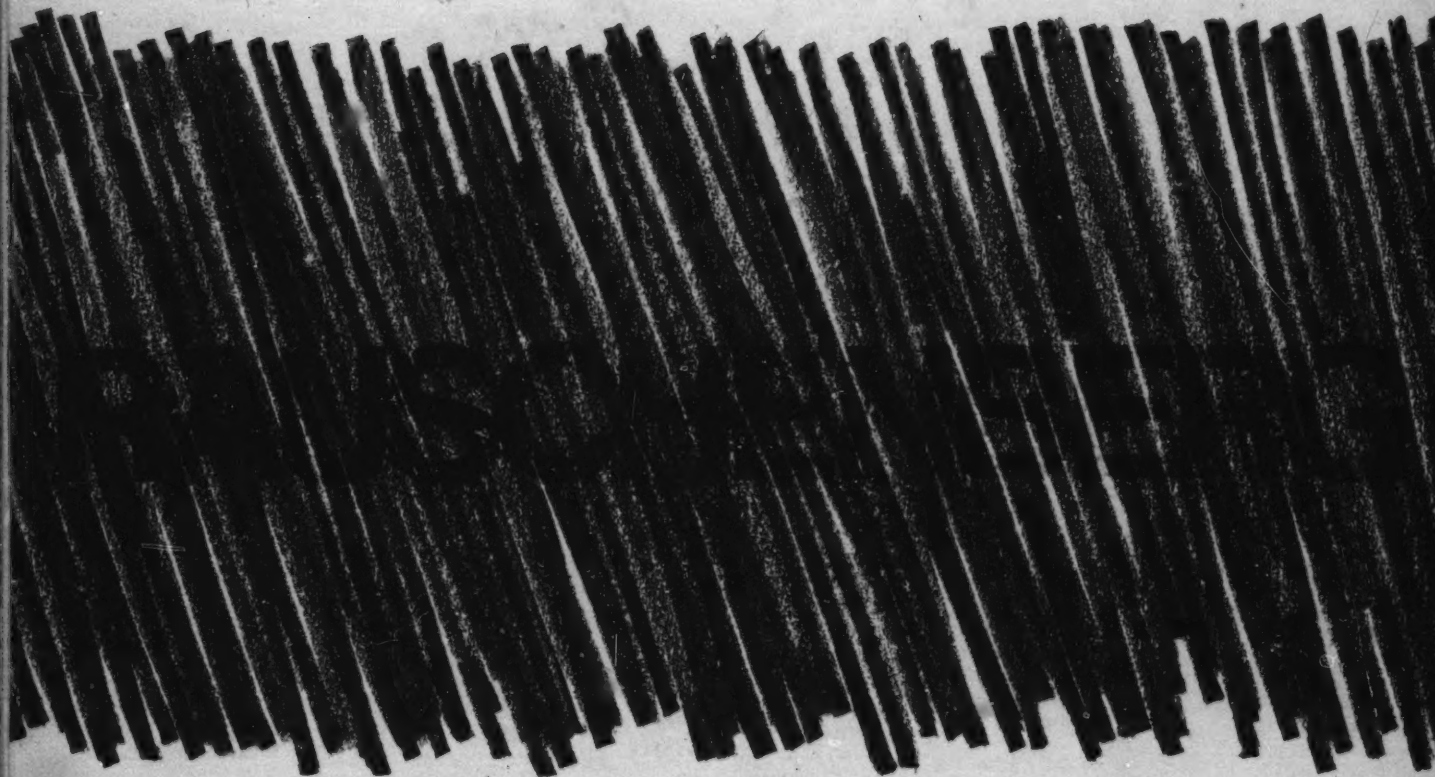
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ROBERT RAUSCHENBERG: PRINTS 1948/1970





ROBERT RAUSCHENBERG: PRINTS. 1948/1970

AUGUST 6 THROUGH SEPTEMBER 27, 1970

FOREWORD 25020 M.

I would like to express my gratitude to the many individuals who have contributed so willingly and in so many ways to the preparation of the exhibition and the catalogue. First, my thanks to the collectors and institutions who have kindly made their works available for this exhibition. I would also like to acknowledge the co-operation of Tatyana Grosman and Tony Towle of U.L.A.E., Ken Tyler and Sid Felsen of Gemini, and Féllice Wender and John Stoller of Dayton's Gallery 12, who individually and collectively have given their time, knowledge, skill, and much invaluable assistance to this project. I am grateful to Leo Castelli and Antoinette Meale of the Castelli Gallery for their many favors in connection with the exhibition; to Judy Bradford for assistance on locating the sources of the photoengraving plates; and to Zigmunds Priede for his help on the technical aspects of the lithographs.

The design and layout of the catalogue is the fine work of Robert Clark Nelson. Linda Michel has patiently and generously given countless hours to the preparation of the manuscript. My thanks go to my colleagues at the museum for their many services, and finally, and most importantly, to Robert Rauschenberg for his gentle humor, friendship, and the eloquent beauty of his work.

Edward A. Foster
Curator of Prints and Drawings

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Robert Rauschenberg has been extensively involved in the production of prints for less than a decade. In this short period of time he has emerged as one of the foremost printmakers of the 1960's, and he has to be considered as one of the most vital, innovative, and important artists working in the medium of prints today. In less than a decade, Rauschenberg has mastered the techniques of lithography and serigraphy and acquired a thorough understanding and working knowledge of the intricacies of transfer, offset, and photosilkscreen. His contributions have been significant and have substantially broadened the technical, physical, and artistic capabilities of the print. For Rauschenberg, printmaking has not been a minor form of expression or an adjunct to his painting, and it now occupies a substantial, if not major, position in his work. Robert Rauschenberg, in the tradition of Goya, Pissarro, Toulouse-Lautrec, and Picasso, is a modern *peintre-graveur*; he speaks as clearly, strongly, and with as much ease in graphics as these past and present master printmakers.

Prior to his introduction to the medium of lithography, Rauschenberg had been only briefly involved, and then somewhat tentatively and experimentally, with printed images. In 1948 and 1949 he was studying at Black Mountain College in North Carolina with Josef Albers. Of the few works created at that time, only three, all of them unique, are still known to exist. The first work was a woodcut or perhaps series of woodcuts, entitled *This is the First Half of a Print Designed to Exist in Passing Time*. Beginning with an inked woodblock upon which no image other than the wood grain itself existed, a single impression was taken. A single line was cut, then two, then three, with the idea that finally the composition would be entirely white. Fourteen pages were printed and the potential infinity of the project is clearly conveyed. It is one of the early instances that the abstract of time, infinitely long or short, open ended or tightly contained, is presented in Rauschenberg's work. The inference of time or direct use of the objects of time occurs frequently and repeatedly throughout Rauschenberg's work. While at Black Mountain Rauschenberg began doing work in photography. Through his interest in that medium and related materials as well as his experimentation with printed flat surfaces, a number of blueprints were created. Of the two or three dozen originally made, *Female Figure (Blueprint)* is the only remaining example. Rauschenberg, working in collaboration with Susan Weil Kirschenbaum, arranged objects, often nudes, on sheets of blueprint paper which were then exposed to light. This adaptation of materials and of different technical processes presages Rauschenberg's more recent work in prints such as the X-ray of himself employed both in *Booster* (1967) and *Autobiography (Broadside)* (1968).

The *Automobile Tire Print* was done in 1951; it is an indicative forerunner of two elements about Rauschenberg's work as an artist: the use of everyday objects as an integral and direct part of his compositions, and his utilization and manipulation of a chance occurrence into an ordered artistic arrangement. In his

use of objects such as tires, Coke bottles, clocks, or photographs of these and similar objects, he is presenting the viewer not with an interpretation of the object or experience, but with the experience itself. The creation of the *Automobile Tire Print* was the organized result of what might be called a chance experience with John Cage. In an interview, Rauschenberg recalled the making of the print, "I did a 20 foot print, and John Cage was involved because he was the only person with a car who would be willing to do this, I glued together 50 sheets of paper. He drove his A-model Ford through the paint and onto the paper. The only directions he had were to try to stay on the paper. He did a beautiful job but I consider it my print."¹ Rauschenberg commented on working with chance, "I felt as though I were carrying out an idea rather than witnessing an unknown idea take shape."² These three prints done early in the artist's career perhaps may be regarded as his exploration and experimentation with one possibility of artistic language; even though successful, Rauschenberg did not seriously embrace printmaking again until more than a decade had passed. These works, nevertheless, anticipate his future use of printmaking.

Rauschenberg's extensive use of printmaking began in 1962 when he talked with Tatyana Grosman, the founder of Universal Limited Art Editions. Universal, a lithography workshop at West Islip, Long Island begun in 1957, was one of the first workshops established to further the use of lithography by contemporary artists. The *ateliers* and presses of Universal, Gemini and several others have been crucial to the renaissance which has been witnessed in the last decade in lithography. Mrs. Grosman had been approached by a New York hotel firm with a project to commission a number of artists to create lithographs which could be used in the hotel. Among others, Mrs. Grosman encouraged Rauschenberg to consider the project and gave him several lithography stones with which he might work at his studio. Rauschenberg created *Abby's Bird* for the project and approximately at the same time finished *Merger*, which was a collaboration with Jean Tinguely and Jim Dine. Just after Rauschenberg made these first lithographs he wrote the following comment of his thoughts on the process:

I began lithography reluctantly, thinking that the second half of the 20th century was no time to start writing on rocks. This biased idea was soon consumed in the concentration any unfamiliar medium requires. Lack of preconception and recognition of the unique possibilities in working on stone, not paper or canvas, suggested that the approach acknowledge this.

As part of its concept, my work has always had to include and utilize actual elements from everyday life which were not necessarily considered artist's materials. (In many cases this way of working physically converted a painting into a construction.) My lithography is the realization and execution of the fact that anything that creates an image on stone is potential material. The image that is made by a printer's mat, a metal plate, a wet glass or a leaf plastically incorporated into a composition and applied to the stone, stops functioning literally with its previous limita-

tions. They are an artistic recording of an action as realistic and poetic as a brush stroke.³

Before 1962 was over Rauschenberg had created half a dozen additional lithographs. He had begun working at the studio on Long Island, in the milieu of highly skilled printers, free choice of materials, abundant time and lack of commercial pressure. The lithographs *Urban*, *Suburban*, *License*, and the three *Stuntman* prints demonstrate his initial and rapid understanding of the medium. Where the initial two prints were somewhat hesitant and lightly drawn, the six subsequent works were assured and confident. These prints incorporate photographic images which reflect, although they are not derivative of, his earlier collage constructions. The utilization of the "found" object which had been a preoccupation in his paintings was continued in his prints although a transition was made from the actual object to the photograph of the "real" object. In 1962 Rauschenberg went to the offices of the *New York Times* in search of photoengraving plates that had been used and discarded. His visit there has been documented in an excellent article by Brian O'Doherty, then a critic at the *Times*, who was present on the occasion of Rauschenberg's visit. Rauschenberg selected about 50 plates; the subjects chosen were of a general nature, or as O'Doherty observed, "20th century anonymous," although in fact many of the events, people and objects are generally, if not specifically, identifiable. Rauschenberg adapted the photographic image to his prints and paintings beginning in 1962. Rauschenberg's use of the photograph was as an object in itself, not as an object to be copied, with pictorial value as well as the implication of the subject and context that it originally served.

The last work begun in 1962 (but not issued until 1963) was *Accident*. The initial design had been completed and the lithography stone was in the process of being proofed on the press when it cracked and no impressions exist from this first design. The composition was drawn again on a new stone and a few proofs were taken when this stone also cracked on the press, causing considerable concern to the technical staff present. Rather than abandon what then seemed an ill-fated project, Rauschenberg accepted the circumstance. The position of the broken stone was fixed and the broken chips of limestone were picked up and themselves became the object of an additional stone (seen in the composition in the lower margin at the space between the crack of the original stone). The edition was printed in this fashion and given its most appropriate title. Later submitted to the International Print Exhibition at Ljubljana, Yugoslavia in 1963, it won the Grand Prix, the first time this coveted award had been given to the work of an American artist. The significance of this lithograph, in addition to the award, is that it is so indicative of Rauschenberg's approach to printmaking. Unlike many other artists, he has not approached printmaking in a preconceived manner or with prejudgment. His most inspired pieces have been created from ideas at hand and the spontaneity of artistic creation. Throughout all his work one senses his willingness to experiment and his great ability to capitalize on the result.

In 1959-60 Rauschenberg worked on a series of frottage drawings which were illustrations for the thirty-four cantos of Dante's *Inferno*. The seven lithographs in the Dante series done in 1964 were issued in the deluxe edition of *Rauschenberg: XXXIV Drawings for Dante's Inferno*, published by Abrams in 1965; an impression of one edition was included in each of the 300 volumes of the book. The vocabulary Rauschenberg used to portray the modern inferno is urban turmoil, jet fighter planes, photos of Kennedy and Johnson and Vietnam. Most telling, perhaps, is the photographic image of the flock of sheep used in *Plank*.

The lithographic-object *Shades* was also executed in 1964. The object consisted of a fixed title page and five lithographed panels printed on plexiglas which were inserted in an aluminum frame subject to free arrangement by the viewer. The artist's ability to expand the horizon of lithographic technique is evident in this important work, which is one of the first successful incorporations of plexiglas by an artist in print form. The images included in this piece are a recapitulation and almost a summation of his preceding work in lithography. Working with the same newspaper photoengraving plates of the ball players and scoreboard, racetracks, a cat, stock market and satellites, already familiar in the preceding two-dimensional prints, *Shades* has both transparency and depth. The amalgam of familiar images is transitory—they are seen, then fade, only to reappear in new configurations with different priorities of perception. The multiplicity of visual arrangement is furthered with the addition of a flashing source of light.

Following *Shades*, Rauschenberg temporarily set aside his stock of printer's plates and began utilizing photographs and images from other sources in his prints. In 1964 he completed work on four large lithographs, *Kip-Up*, *Front Roll*, *Spot*, and *Breakthrough I*. Several factors unite these prints and characterize new artistic development. The compositions are bolder, more open and forceful, and the images used, such as the Velasquez *Venus and Cupid*, Statue of Liberty, army helicopters, etc., correspond more closely to Rauschenberg's paintings than in the preceding works. There is predominant use of photosilkscreens, and although he had made use of photosilkscreens in earlier prints it was not as dramatic. The stroke on the screen can be read as a stroke of a paintbrush, as in *Spot* or *Kip-Up*, or can be read as a portion of a specific image. In the prints *Front Roll* and *Breakthrough I* the "painted" strokes and image unite in what O'Doherty called "a full Walt Disney flourish in which the flash of a wide brush miraculously leaves a fully formed image in its track."⁴ A number of important prints were done in 1965 including a second version of *Breakthrough* and *Post Rally*, as well as a group of commissioned posters. *Post Rally* was done following a series of dance performances entitled "Rally" in which Rauschenberg had been involved. The cane from St. Vincent's hospital is a biographical reference to an accident in which the artist's foot was broken. *Visitation I* includes an old commercial graph paper stone. Rauschenberg used a photograph of an antique living room to complement the old quality of the graph stone.

A new phase in Rauschenberg's career as a printmaker began in

1967 with his introduction to Ken Tyler and the Gemini G.E.L. workshop in Los Angeles. This year also marks the beginning of Rauschenberg's accelerated and extensive work in printmaking; his prints from this point represent a major portion of his work, a trend unbroken into 1970. In February, 1967, Rauschenberg began work on his first series, *Booster and Seven Studies* (the *Dante* prints, although done on a single theme, were not issued together as a group). The *Booster* series ranges in size from small to the largest print at that time done on a hand lithographic press. The works are interrelated in that images appearing in one composition will reappear in successive lithographs until in *Booster* itself elements from all the preceding studies are incorporated. In the transition from print to print the fragments of images seem to have a slightly altered appearance through incorporation in a new context. The images used were taken largely from magazines and Los Angeles newspapers and were put on stones through a variety of transfer processes.

After finishing the *Booster* series Rauschenberg worked during the summer of 1967 on three lithographs at Universal, *Drizzle*, *Gamble*, *Water Stop*, which continued to expand the possibilities of transferring images from magazines. *Drizzle* is the most effective in the ambiguous use of images, set one on another and side by side, so that the whole effect is muted and transparent. The soft quality was accentuated by the sombre, slightly cool colors. The multiple images which move somewhat cinematically are counterbalanced by the wrist watch. The watch, printed from an embossed plate, is sharply defined, real, and plays against the viewer's perception—hard versus soft, transition against stability. Two works, *Guardian* and *Landmark*, were done slightly later but artistically belong to the same group. In these works there are duplicate sets of images placed side by side. The reproductions are visual documentation of the vicissitudes and possibilities of the transfer process. The slight change in tonality and the subtle alteration in effect challenge the viewer to look at them on a sliding scale of reality.

Preceding *Guardian* and *Landmark* is the series *Reels (B+C)*, often called the "Bonnie and Clyde" series, which was executed and printed at Gemini. In a tremendous burst of energy, the entire series was drawn, put on stone, color proofed and ready for the printing of the edition in three days of continuous work between the artist and printers. Rauschenberg had been commissioned earlier to do a cover for *Time* magazine, and this series of color lithographs based on the movie was the subsequent result of that commission. The prints succinctly record the romantic and violent atmosphere of the film. The harsh fluorescent colors employed in these prints are unlike anything the artist had used before and are the complete antithesis to the delicate and subtle prints mentioned above.

Rauschenberg created in 1968 an enormous offset lithograph in New York which was printed on a commercial billboard press. The variable three panel work is a pictorial autobiography and incorporates the same X-ray self portrait used in *Booster*, plus an astrological chart in addition to other symbols frequently found in his paintings and prints: umbrellas, wheels, watertanks on the skyline. In 1969 Rauschenberg introduced another major

technical development in three lithographs published by Universal: *Tides*, *Drifts*, and *Gulf*. These large works were printed from specially processed photo-sensitive stones. Artistically they are not related to previous prints but rather to the series of photo-sculpture constructions called *Carnal Clocks*. To create the prints a thin coat of photo-sensitive emulsion was applied to the stones. Rauschenberg made a collage of acetate negatives, which had been commercially prepared from his own photographs, on the stones. These images were cut up and arranged in the desired position and then held tightly in place on the stone by a quarter-inch sheet of glass which assured a tight bond between negative and stone. The emulsions were exposed through use of an ultraviolet quartz-iodine lamp. Once exposed, the emulsion was developed and the stones were etched, processed, proofed, and printed in the conventional manner. Rauschenberg was the first American artist to make use of photo-sensitive stones, although the process had been partially experimented with commercially in Germany at the beginning of the 20th century. The technical aspect of the project was developed in collaboration with Zigmunds Priede, one of the profession's most able craftsmen who since 1962 has worked in association with Tatyana Grosman at Universal.

Rauschenberg began a major and important series of prints at Gemini in 1969 based on the launching of Apollo 11 at the Kennedy Space Center in Florida to which he had been invited as an observer by NASA. This series is an extensive record of his observations, both official and personal, technical and casual, serious and sardonic. The prints record not only the giant rocket and men involved with it but capture as well the mystique and nervous excitement of the event. Rauschenberg, fascinated with technology and intimately involved with it himself, could not have been better chosen. He observed the vehicle assembly building, man's largest construction, and was staggered by its size, but also made mention of the turkey buzzard's nest on top. Birds, both real and with metal fins carrying the emblem of the USA, are juxtaposed in the same compositions. In other compositions the astronauts and technical labels and equipment are dominated by the everyday pop image of Florida oranges and the official seal of that state. Such placement, side by side, of normal life against the somewhat incomprehensible scientific supra-reality of sending man to the moon, captures the essence of the event. It was seen by millions of observers, it had to be believed, yet who could grasp the colossal magnitude of the accomplishment. In spite of his occasional pictorial levity, Rauschenberg was deeply impressed. He made the following observation in published comments after the appearance of the *Stoned Moon* series: "The birds nest bloomed with fire and clouds. Softly largely slowly silently Apollo 11 started to move up. Then it rose being lifted on light. Standing mid-air, it began to sing happy loud in its own joy wanting the earth to know it was going, saturated, super-saturated and solidified air with a sound that became your body. For that while everything was the same material. Power over power—joy pain ecstasy. There was no inside, no out. Then bodily transcending a state of energy, Apollo 11 was airborne, lifting pulling everyone's spirits with it."⁵

Late in 1969 Robert Rauschenberg began a project which was to involve him through April of 1970. He had agreed to work on a huge drawing commissioned by Dayton's Gallery 12 in Minneapolis. The work was begun specifically for a wall 54 feet long in the gallery. As it progressed what evolved was not a drawing but a gigantic print entitled *Currents*. Rauschenberg worked on the project in California and subscribed to a half dozen newspapers from various cities across the United States (New York *Times* and *Daily News*, Chicago *Tribune*, Minneapolis *Star* and *Tribune*, San Francisco *Examiner*, Los Angeles *Times* and *Herald Examiner*). He remarked that when an individual read only one paper, as most people do, the news was seen in a different context than when five or six were read seriously. "One reads a newspaper, absorbs the information and tends to react matter-of-factly to the barrage of information no matter how disorienting, distressing or inflammatory it might be. When reading five or six papers with the constant repetition of items, the devastating news has a serious impact and can not be ignored."⁶ *Currents* is a vast collage commentary on the events, nationally and internationally, of this period. The accomplishments and atrocities of man were no more unusual at this time than any other, and the viewer is presented with a steady everyday diet of war, culture, sports, drugs, tire sales, racism and violence. *Currents*, the largest silk-screen ever made, and the two groups of single prints based on *Currents—Surface Series* and *Features from Currents*, present the viewer a microcosm of our own time.

Rauschenberg, by composing with images of the press and by using familiar images of general reference, presents a panoply of what our society is and has been. Fragments of reality and images incorporated in *Currents* have significance not so much in themselves as in the relation to the various directions they imply in the whole. Even the size has a bearing on the spectator, for it is impossible to see, in clear focus, the entire piece at once. The viewer must walk by it, absorbing bit by bit the composite picture, which is really both a reflection of time and the normal attitude of confronting events in the press and in life. We are inundated with pictorial representation of events occurring around the world every day in our newspapers, magazines, and television. Yet it is often difficult to comprehend the overall view. "He made," what one critic observed "the key to the real world where the newspaper waits on the doorstep."⁷ *Currents* is a prime example of Rauschenberg's documentation of what we have all seen, perhaps experienced, and in which we are inextricably involved.

Rauschenberg once said in referring to his work that he was seeking a way to find that "the imagery, the material and the meaning . . . would be not an illustration of my will, but more like an unbiased documentation of what I observed, letting the area of feeling and meaning take care of itself."⁸ While this statement may be appropriate generally to much of his work it does not apply specifically to *Currents*, for he is clearly distressed by the abundance of inhumanity in today's world. Rauschenberg wrote for the first showing of *Currents* in New York that it is "an active protest attempting to share and communicate my response to and concern with our grave times and place. Art can encourage individual conscience. Everyone's independent devotion is the

only vehicle that can nourish the seed of sanity that is essential in the construction and change that makes only all the difference in the world."⁹ The individual who sees Rauschenberg's work is struck with images flashing by, with the artist's imagination, and with the associations seemingly casual yet so carefully made. What is inescapable is the power with which the work conveys the man, his conscience, and his involvement. Whether he be passive or active, ambiguous or distinct, severe or smoothly eloquent, Robert Rauschenberg is successful because he can communicate. The viewer may not always be pleased by the image with which he is confronted, yet he cannot be bored, cannot remain impassive for long.

E.A.F.

FOOTNOTES

1. Dorothy G. Seckler, "The Artist Speaks: Robert Rauschenberg," *Art in America*, Vol. 54, No. 3, May-June, 1966, page 81.
2. *ibid.*, page 81.
3. Robert Rauschenberg, "Work Notes—1962," typescript provided by Universal Limited Art Editions, West Islip, Long Island, New York. This statement was written by the artist in response to a museum inquiry about the lithograph *Urban*.
4. Brian O'Doherty, "Rauschenberg," introduction to the Rauschenberg exhibition, International Print Biennale Catalogue, Ljubljana, Yugoslavia, 1965, unpaginated.
5. Robert Rauschenberg, "Notes on Stoned Moon," *Studio International*, Vol. 178, No. 917, December, 1969, page 247.
6. Remarks from conversation with Rauschenberg in Minneapolis on April 2, 1970.
7. O'Doherty, *op. cit.*, unpaginated.
8. Seckler, *op. cit.*, page 76.
9. Robert Rauschenberg, "Currents," introduction to exhibition at Automation House and Castelli Graphics, June, 1970, unpaginated.

REMARKS ON THE CATALOGUE

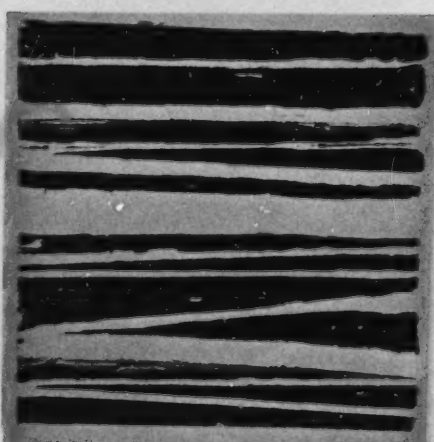
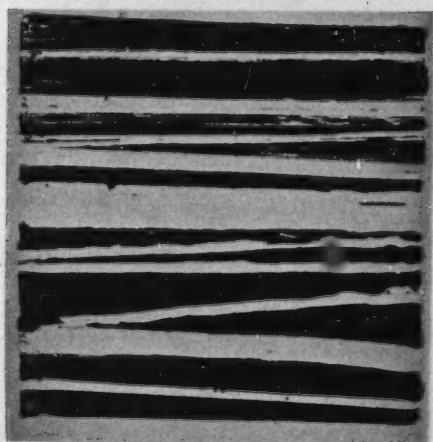
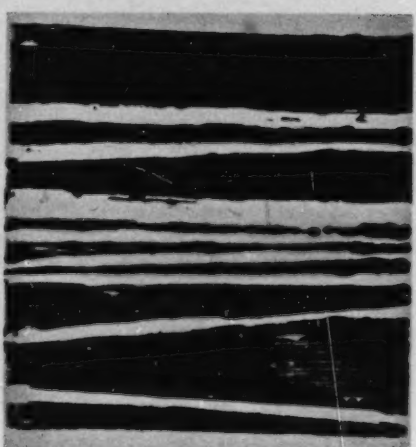
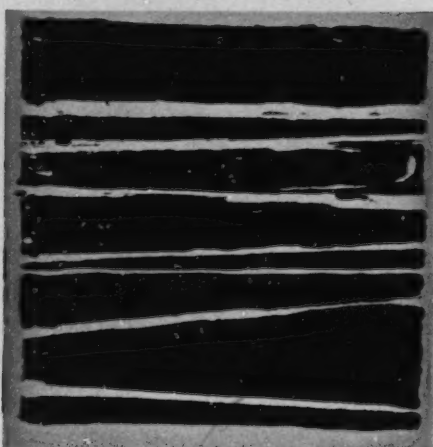
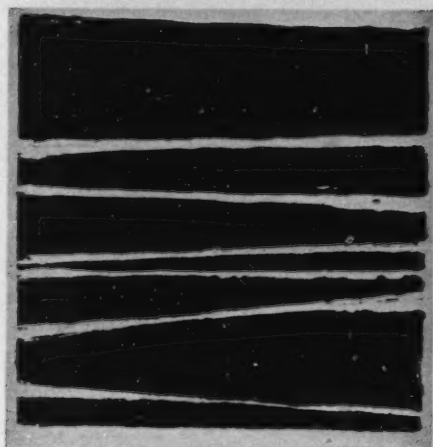
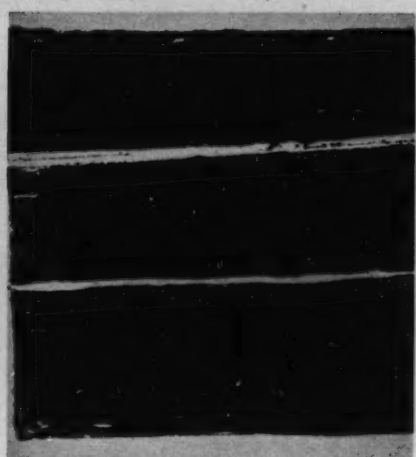
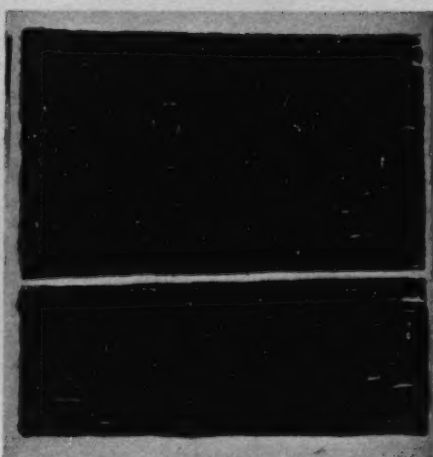
The date listed after the title is the date of publication, not execution. The sequence of the catalogue entries is chronological by the date of publication with some exceptions: the prints in the *Stoned Moon* series are considered together despite the intervening publication of other individual prints; the precise dates of execution and/or publication of the posters were not available, thus necessitating a guess at their proper placement. The prints *Drizzle*, *Gamble*, *Water Stop*, or *Unit (Buffalo)*, *Unit (Hydrant)*, and *Unit (Turtle)*, when done at the same time, are listed together although they have different dates of publication.

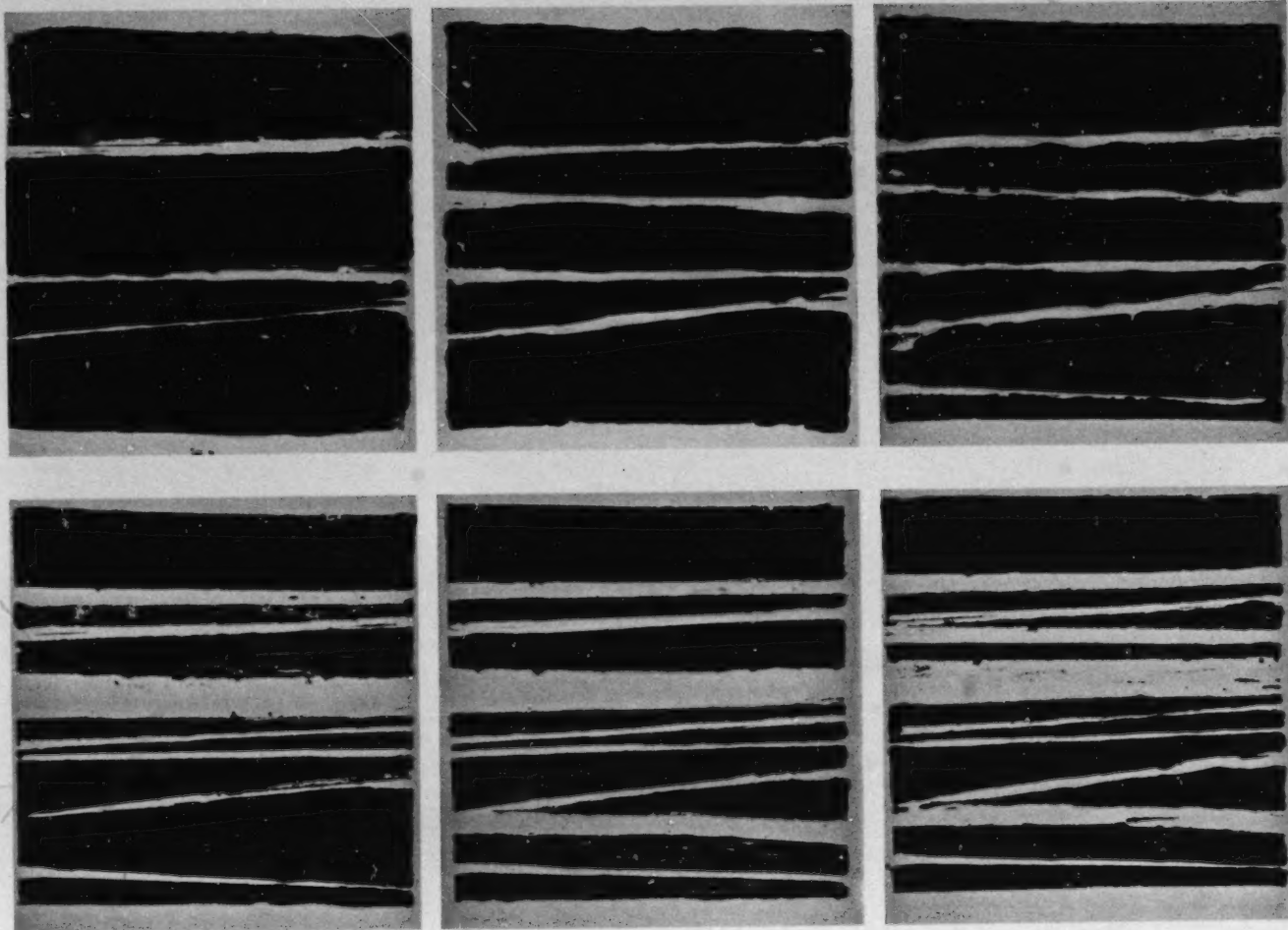
The measurements given are height before width and are of the dimension of the paper used in the published edition. The size of the image or the stone is not listed as many of the works have irregular borders or are printed to the full sheet size of the paper. The type of paper listed applies only to the published edition, as proof impressions exist on many different papers.

Universal Limited Art Editions (U.L.A.E.) adds its blind stamp to all prints published. Gemini Graphic Editions Limited (Gemini G.E.L.) marks all of their publications with the Gemini dry stamp and the copyright symbol; in addition, the print identification number is written on the back of each impression.

The number of artist's, trial, or other impressions printed, besides the regular edition have been listed when possible. In Gemini publications, this catalogue lists the "right to print," "printer's," "cancellation proof," and Gemini impressions together under "other" impressions.

The extra impressions of prints done at U.L.A.E. before 1965 were not uniformly marked, nor is specific documentation on these lithographs available. Usually three to five artist's proofs, one or two printer's proofs, and two or three proofs reserved for U.L.A.E. were pulled in addition to the regular published edition.



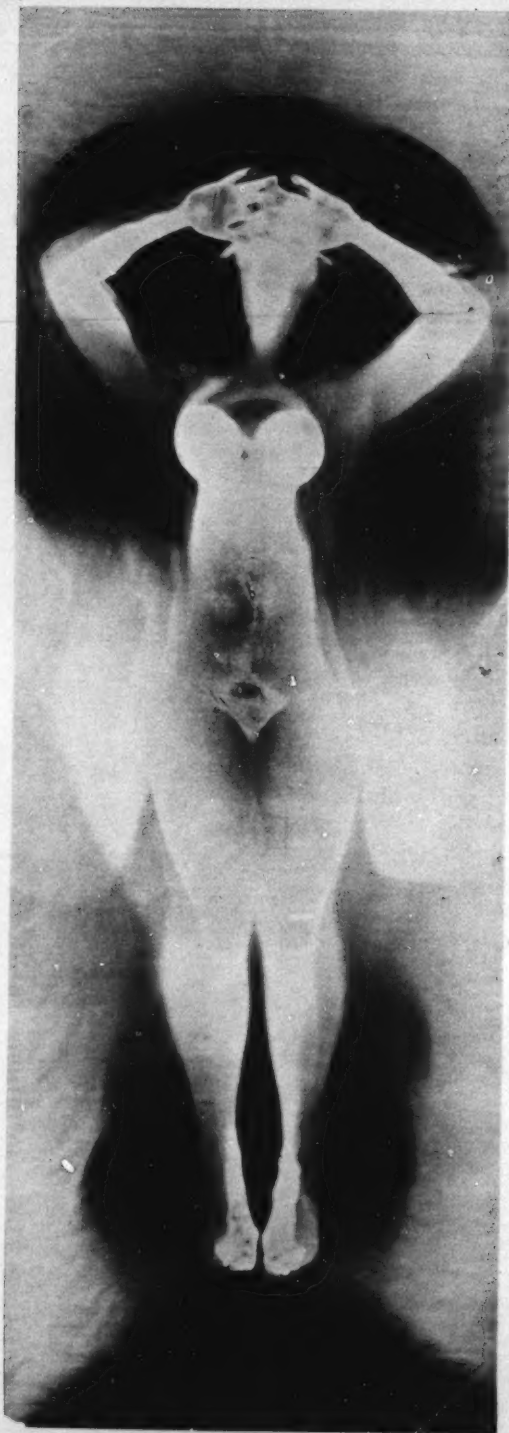


1. This is the First Half of a Print Designed to Exist in Passing Time, c. 1948

14 woodcuts (bound with cord in book form, with a penciled title page)
12 1/2" x 8 7/8"

Edition: unique

A single block of wood was inked, and printed. A white line was cut, then the block was re-inked and printed again. Progressively, a second line, then a third were cut, with the idea that the final composition be completely white.



2.

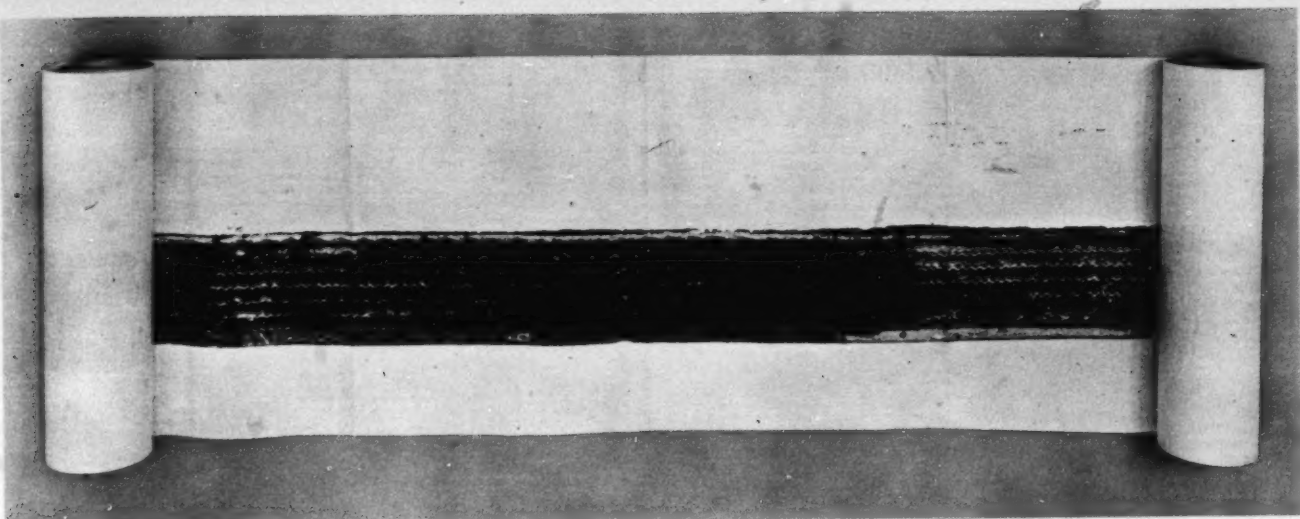
Female Figure (Blueprint), c. 1949

Blueprint paper and sunlamp

105" x 36"

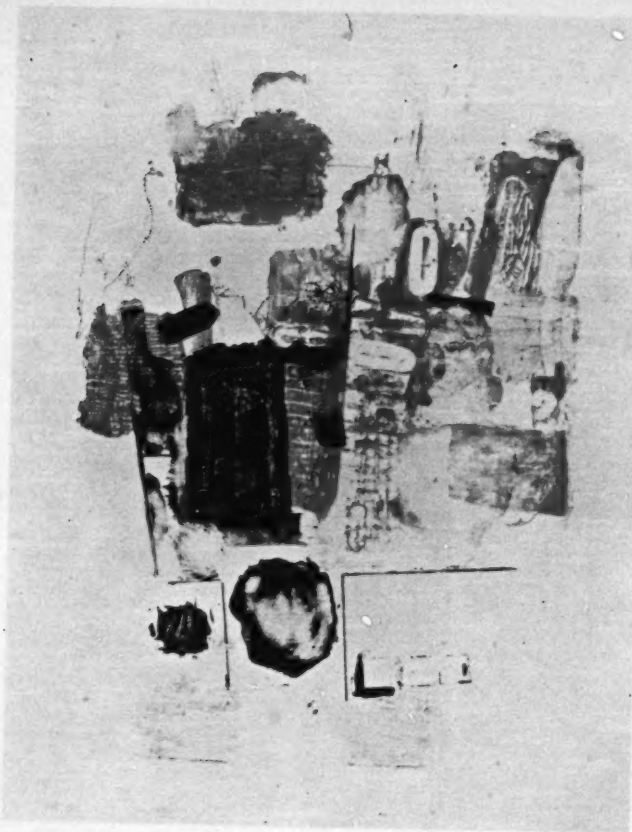
Edition: unique

This is the only work remaining from a group of approximately twenty to thirty that were made in New York City in 1948 and 1949. The model was Pat Pearman, a good friend of Rauschenberg and one of the people who convinced him to go to art school. The blueprint technique was developed in collaboration with Susan Weil Kirschenbaum. A photograph of *Female Figure (Blueprint)* was used in Rauschenberg's construction, *Odalisk*, 1955-58. The other blueprints were subsequently destroyed by Rauschenberg in what he described as an "act of aesthetic housekeeping."



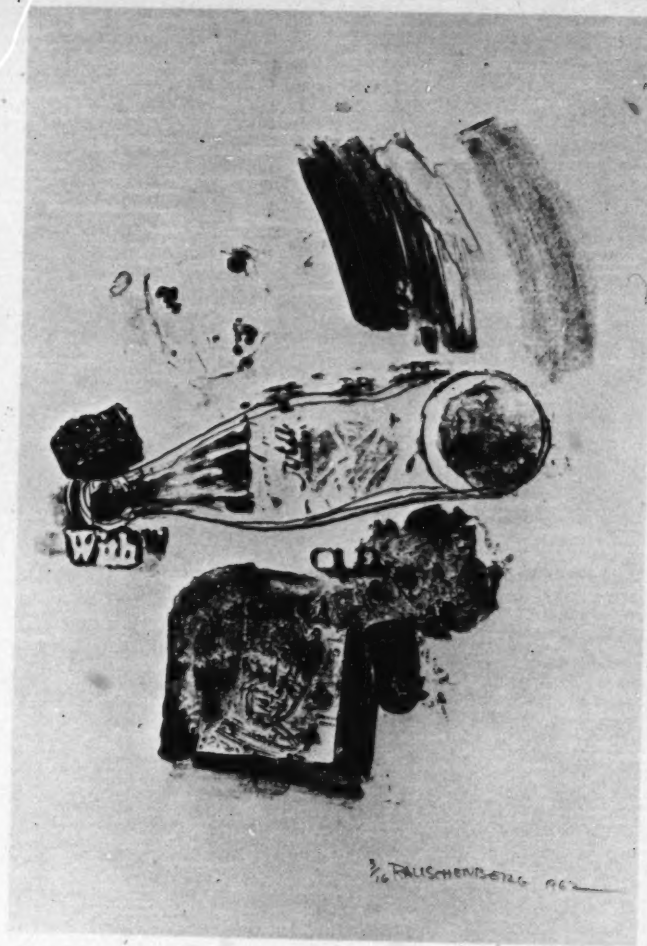
3.
Automobile Tire Print, 1951
Monoprint on paper (mounted on canvas)
16½" x 264½"
Edition: unique

This print was done with the co-operation of John Cage on Fulton Street in New York City. A Model "A" Ford was driven through ink onto twenty sheets of paper pasted together in a long strip. John Cage drove the automobile while Rauschenberg inked the pavement.



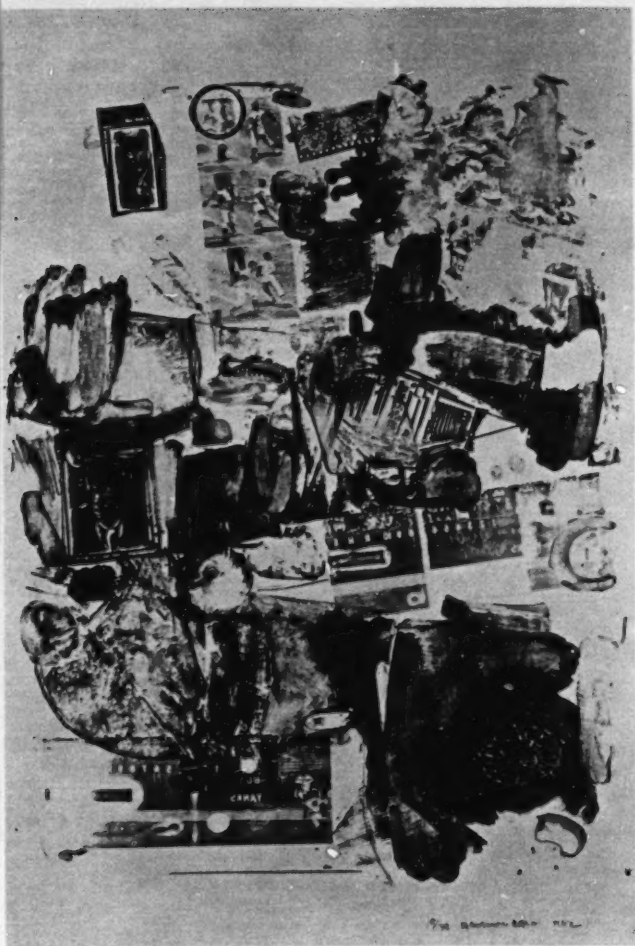
4.
Abby's Bird, 1962
 Color lithograph
 23" x 18"
 Printed on Strathmore paper
 Edition: 50, plus artist's proofs
 Publisher: Universal Limited Art Editions (U.L.A.E.)
 Printed from three stones in blue-gray, black, and red

The entire edition of this lithograph was used as part of a project to place original works of art in the rooms of the New York Hilton Hotel. The print was created and named for Rauschenberg's friends, B. H. and Abby Friedman, since he was building a hotel at the time. There are a few working proofs and color separations printed on various papers in the artist's possession.



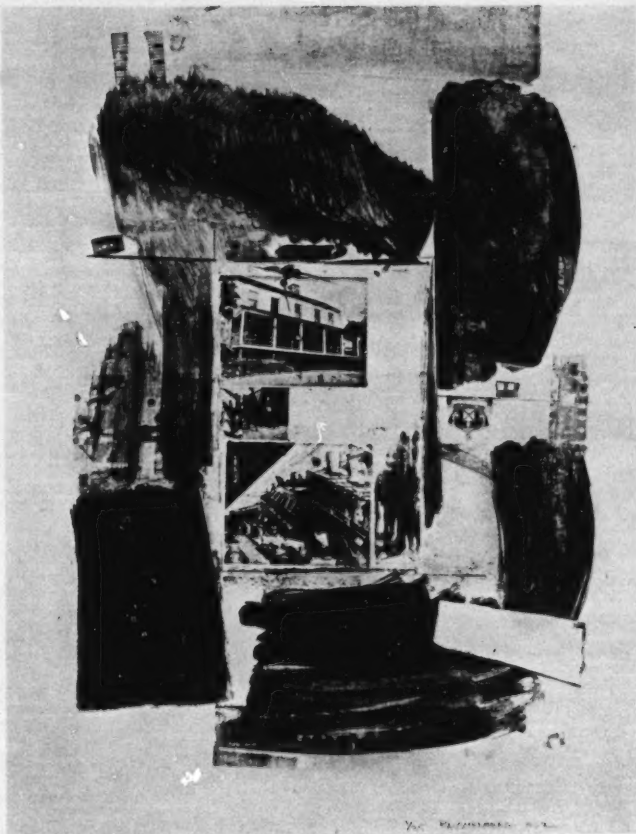
5.
Merger, 1962
 Lithograph
 22½" x 17½"
 Printed on Japan paper
 Edition: 16, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black

The work was begun as a collaboration with Jim Dine and Jean Tinguely; each artist was to do work on a stone and choose his own color (red, yellow, or blue). The lithograph had been intended as a poster for the exhibition *dynamisch labyrint*, held at the Stedelijk Museum in Amsterdam in 1962. Tinguely did not like the work he had done and Dine did not participate in the show; thus only Rauschenberg's stone was used in the edition, ultimately printed in black. The image of John Glenn was taken from a "printer's mat" used in the makeup of a newspaper advertisement.



6.
Urban, 1962
Lithograph
41" x 29"
Printed on Rives BFK paper
Edition: 38, plus artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black

Urban is the first lithograph by the artist in which extensive use is made of photoengraved newspaper plates (President Kennedy, tiros satellite, U.S. Treasury, scoreboard during Boston-New York ballgame) obtained from the New York Times in 1962. These and other plates are used extensively in his lithographs through 1964. The plates were covered with lithographic tusche and pressed onto the stone to transfer the images.



7.
Suburban, 1962
Lithograph
41" x 29"
Printed on Rives BFK paper
Edition: 25, plus artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black

The two central images in *Suburban* are taken from photoengraved plates. The house shown was Bedford House, once belonging to the first Chief Justice of the Supreme Court, John Jay. The lower photograph is of rescuers at the site of a major train disaster in Italy.



5.

License, 1962

Color lithograph

41 $\frac{3}{8}$ " x 29 $\frac{7}{8}$ "

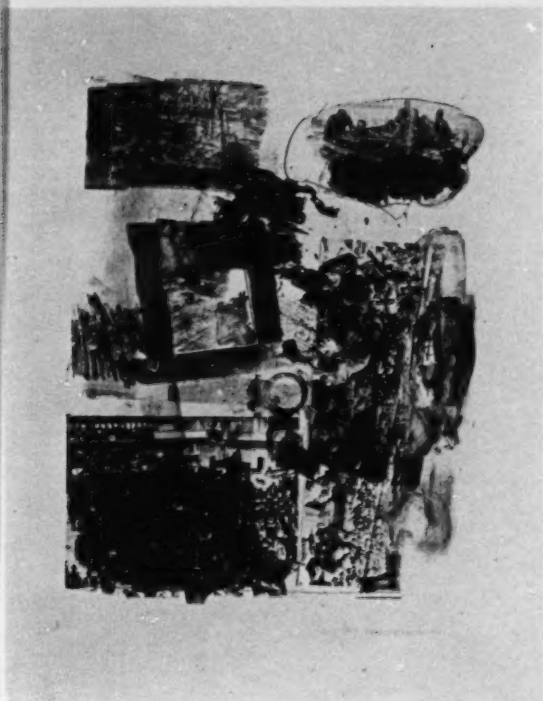
Printed on Rives BFK paper

Edition: 16, plus artist's proofs

Publisher: U.L.A.E.

Printed from four stones in gray, brown, and black

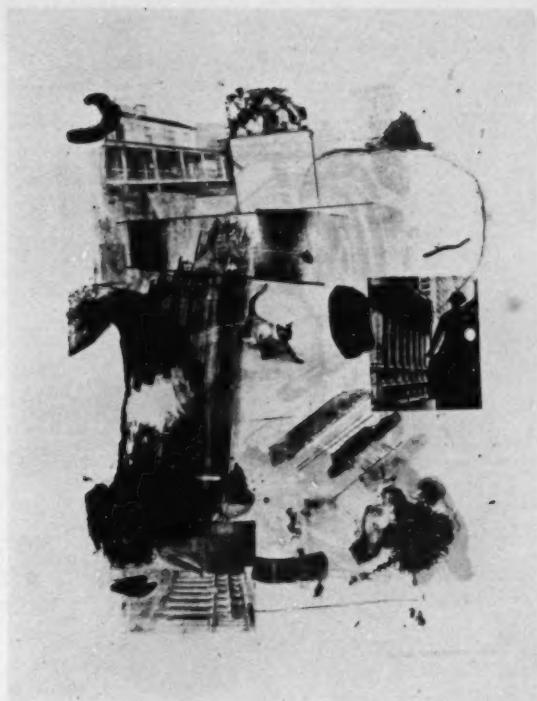
A trial proof exists before the final three small stones were added. The small stones were used later in the prints *Stunt Man I*, *Stunt Man II*, and *Stunt Man III*.



9.
Stunt Man I, 1962
 Color lithograph
 22½" x 17½"
 Printed on Japan paper
 Edition: 37, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from two stones in blue and blue-black
 In *Stunt Man I, II, III*, Rauschenberg worked with unlikely combinations of color to create what he called a "pun with color." That the various colors could be put together successfully, Rauschenberg considered a stunt, thus the choice of title. One of the stones (blue) was used in *License*. This work was exhibited at Ljubljana in 1963.

10.
Stunt Man II, 1962
 Color lithograph
 22½" x 17½"
 Printed on Japan paper
 Edition: 35, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from three stones in yellow, ochre, and deep ochre
 One of the stones (deep ochre) was used in *License*. Rauschenberg considered the light and dark shades too far apart, so a third color was added to pull them together. There are a few working proofs and one set of progressive proofs.

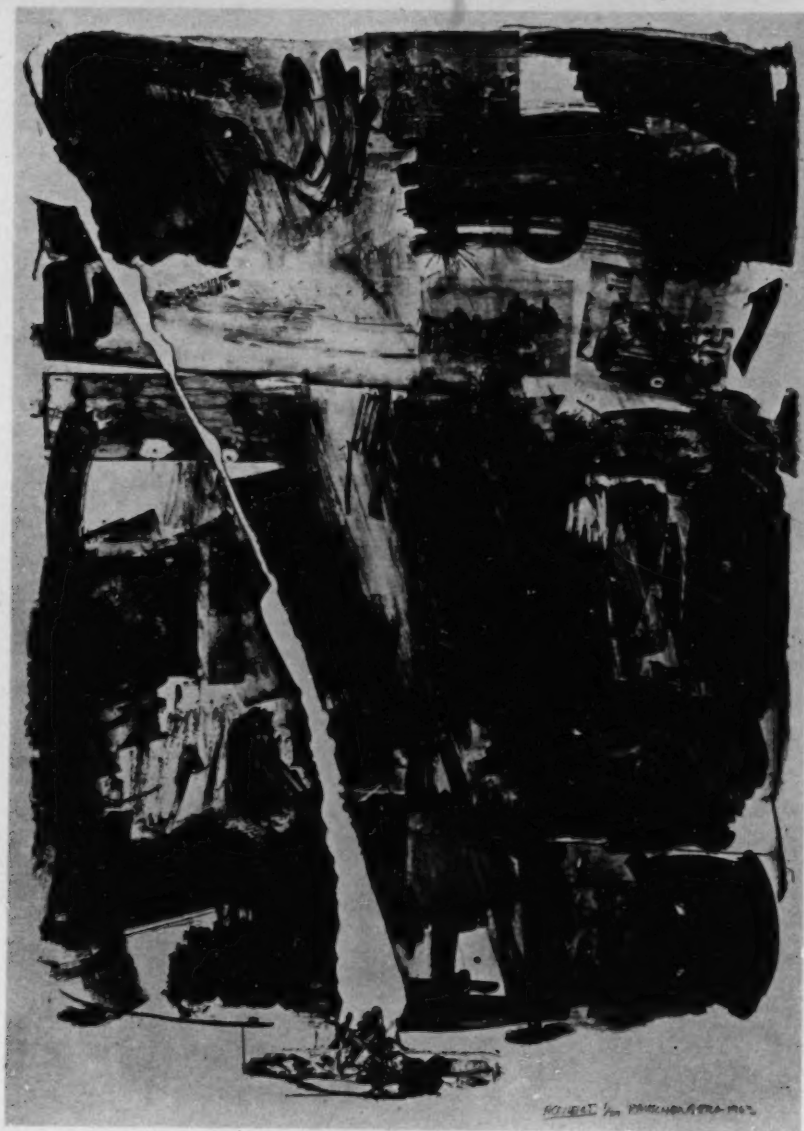
11.
Stunt Man III, 1962
 Color lithograph
 22½" x 17½"
 Printed on Japan paper
 Edition: 36, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from two stones in red and orange-red
 One of the stones (orange-red) was used in *License*. There are a few working proofs. This print was exhibited at Ljubljana in 1963.



10.

11.





12.

Accident, 1963

Lithograph
41" x 29"

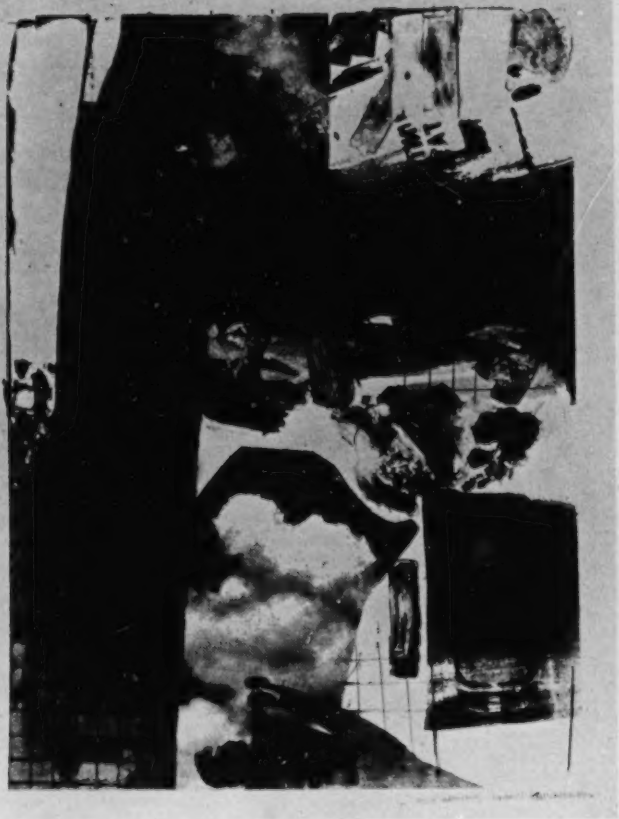
Printed on Rives BFK paper

Edition: 29, plus artist's proofs

Publisher: U.L.A.E.

Printed from two stones in dark gray and black

No impressions of the first design exist as the stone broke in proofing. The second design exists in two states, before the diagonal break in the stone, and with the break, as printed in the edition. A few proof impressions of the first state exist (see small illustration). The second state (edition) is printed from two stones; the limestone fragments from the fracture were picked up, and themselves became part of the design of the second stone. This print was awarded the Grand Prix at International Print Exhibition V at Ljubljana, Yugoslavia, 1963.



13.

Rival, 1963

Color lithograph

26 1/2" x 20 1/2"

Printed on Japan paper

Edition: 38, plus artist's proofs

Publisher: U.L.A.E.

Printed from two stones in black and dark brown

This lithograph was prepared for the Jewish Museum in New York in conjunction with the Robert Rauschenberg retrospective organized by the Jewish Museum in the spring of 1963.



14.

Jewish Museum poster, 1963

Offset lithograph

32" x 22"

Edition: 3000 (a few signed impressions)

Commercial plates were placed directly on the two stones used in Rival (#13) and passed through the press to transfer the images. Rauschenberg then made additions and wrote the lettering directly on the commercial offset plates. The colors in the poster are the reverse of the lithograph.



15.

Plank, 1964

Lithograph

15 1/4" x 16"

Printed on Angoumois à la main paper

Edition: 43, plus 2 artist's proofs

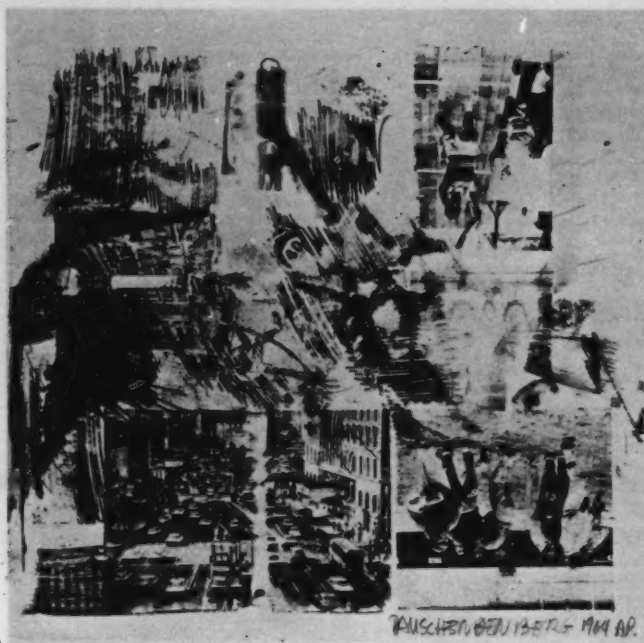
Publisher: U.L.A.E.

Printed from one stone in black

This and the editions of the following six lithographs (#16-21) were used in the deluxe edition *Rauschenberg: XXXIV Drawings for Dante's Inferno*, published by Harry N. Abrams, Inc., New York, 1965. The original drawings had been done in 1959-60, which this book reproduced in facsimile. The total number of impressions from the seven lithographs is three hundred; an impression of one of the seven editions was included in each of the three hundred copies of the book. The prints were not issued together, and there are only a few complete sets in existence, either working or artist's proofs. There are in the working proofs a few minor alterations and deletions that do not appear in the edition. The catalogue sequence follows a numbered set of working proofs. This sequence possibly establishes the order of execution, although not necessarily one of arrangement. The paper was hand made especially for the edition in France.



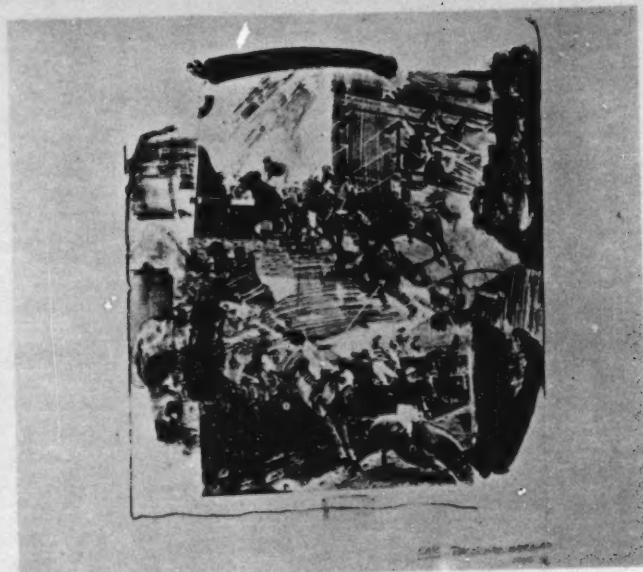
16.
Mark, 1964
 Lithograph
 15 1/4" x 16"
 Printed on Angoumois à la main paper
 Edition: 42, plus 2 artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black



17.
Sink, 1964
 Lithograph
 15 1/4" x 16"
 Printed on Angoumois à la main paper
 Edition: 43, plus 2 artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black



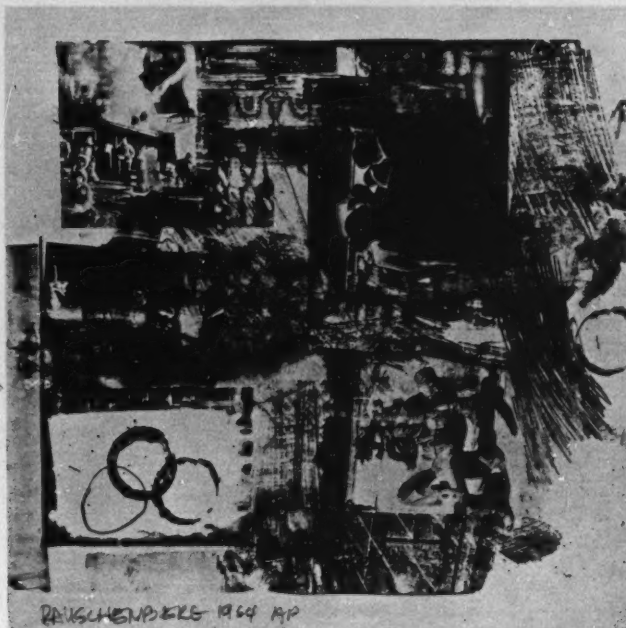
18.
Ark, 1964
Lithograph
15 1/4" x 16"
Printed on Angoumois à la main paper
Edition: 44, plus 2 artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black



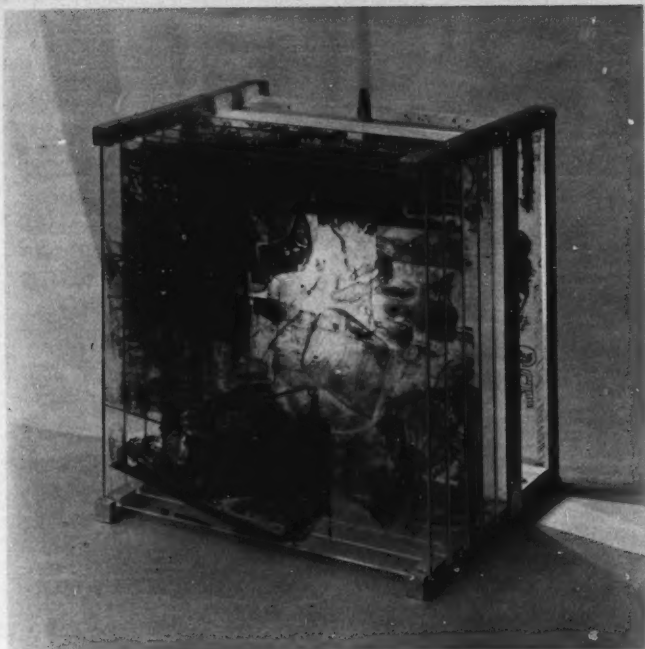
19.
Kar, 1964
Lithograph
15 1/4" x 16"
Printed on Angoumois à la main paper
Edition: 42, plus 2 artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black



20.
Rank, 1964
 Lithograph
 15 3/4" x 16"
 Printed on Angoumois à la main paper
 Edition: 43, plus 2 artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black



21.
Prize, 1964
 Lithograph
 15 3/4" x 16"
 Printed on Angoumois à la main paper
 Edition: 43, plus 2 artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black



22.

Shades, 1964

Lithographic object

15" x 14" x 12"

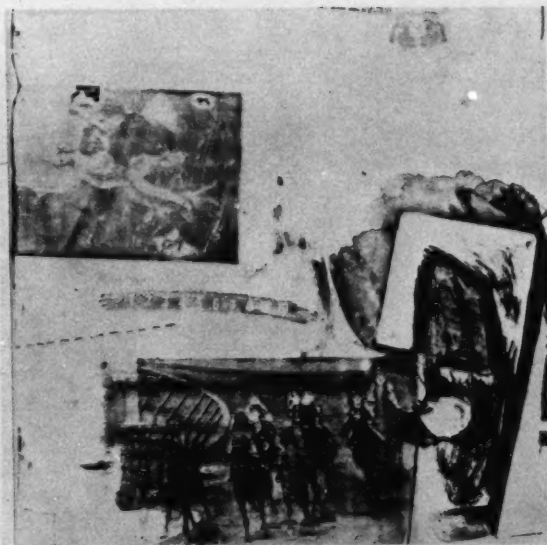
6 plexiglas panels, aluminum frame, light bulb

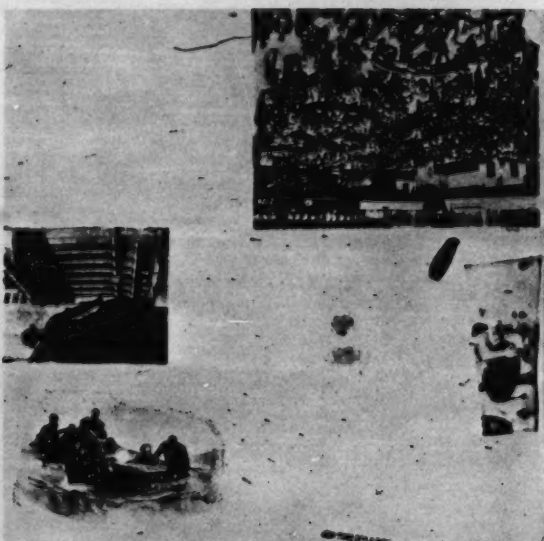
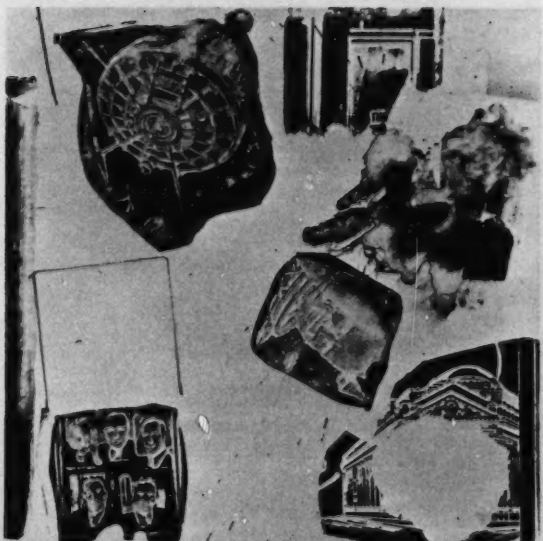
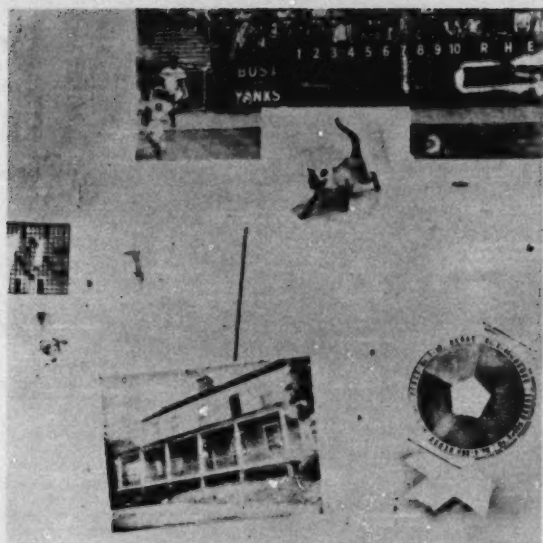
Edition: 24, plus 3 artist's proofs

Publisher: U.L.A.E.

Printed from six stones in black

This lithographic object, or book as it has been called by the artist, has a fixed title page plus five panels of plexiglas subject to free arrangement by the spectator within an aluminum frame. The images are taken almost entirely from photoengraved plates with some additional work in tusche directly on the stones. The images were first transferred to stone and then the stone was printed directly on a single sheet of plexiglas. A second sheet of plexiglas was bonded to each of the printed sheets to protect the inked surface. Mathematicians have calculated that there are over six million different arrangements of *Shades*.

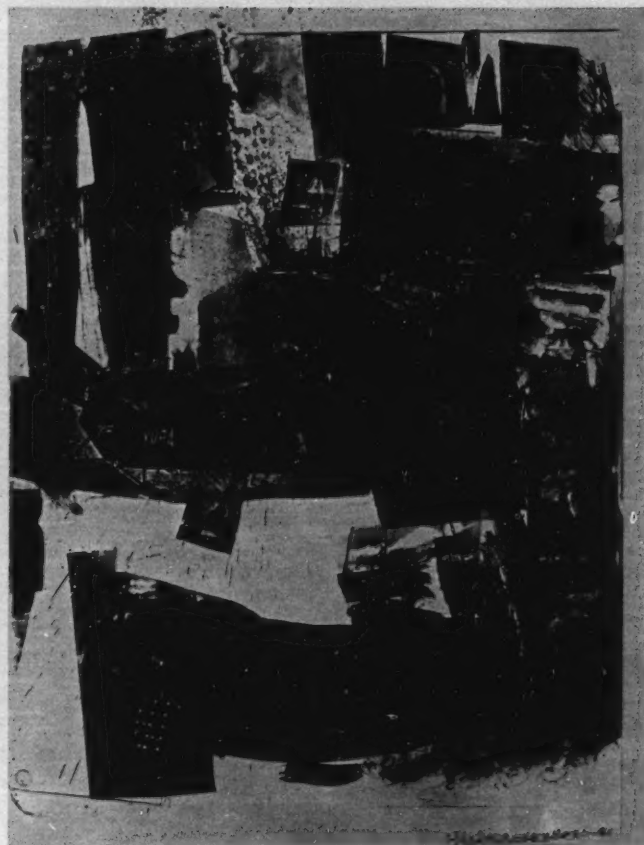






23.
Kip-Up, 1964
Lithograph
41¼" x 29¼"
Printed on Rives BFK paper
Edition: 33, plus artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black

This and the following three prints were worked on simultaneously during May-June, 1964. The prints represent a second method used by the artist to incorporate photographic images in his prints. Commercial photosilkscreens were prepared from Rauschenberg's photographs and other images he wished to use. Lithographic tusche was squeezed through the screen onto the stone as desired, and additional work in tusche was done directly on the stone to complete the compositions.

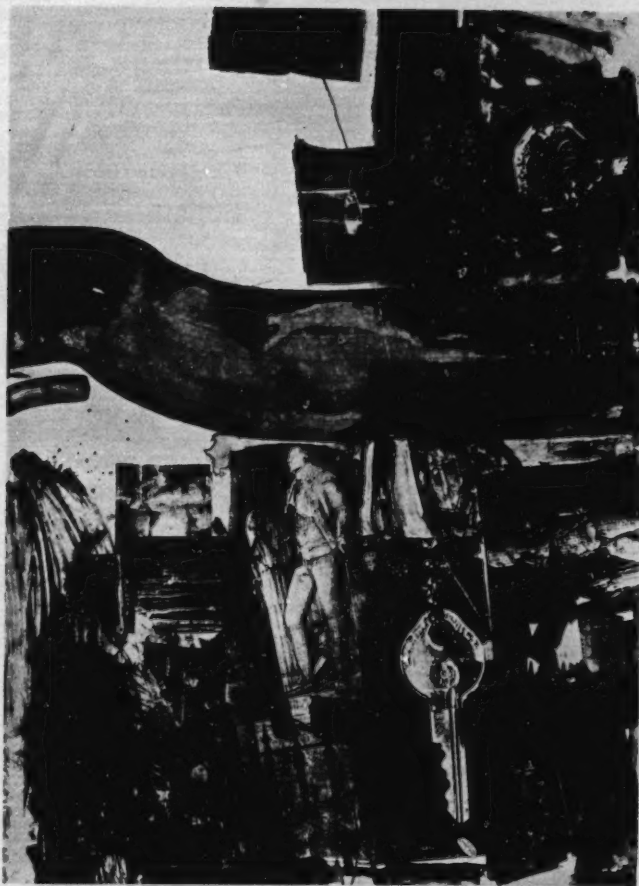


24.
Spot, 1964
Lithograph
41¼" x 29¼"
Printed on Rives BFK paper
Edition: 37, plus artist's proofs
Publisher: U.L.A.E.
Printed from one stone in black

The images of the army helicopter, Velasquez and Rubens paintings, Statue of Liberty, etc. found in the 1964 prints also occur in Rauschenberg's "silk-screened" paintings between 1962 and 1964, such as *Bicycle*, *Exile*, *Estate*, *Creek*, and *Tracer*.

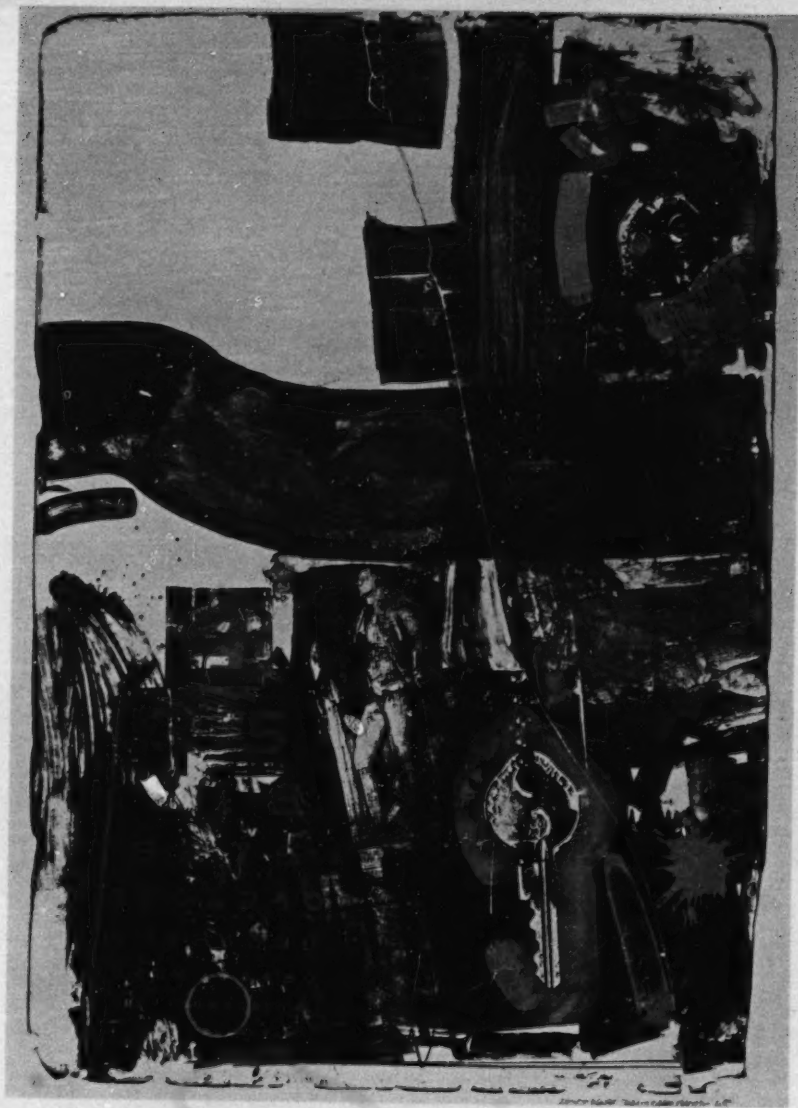


25.
Front Roll, 1964
 Lithograph
 41¼" x 29"
 Printed on Rives BFK paper
 Edition: 39, plus 4 artist's proofs and 8 hors commerce
 Publisher: U.L.A.E.
 Printed from two stones in black and red



26.
Breakthrough I, 1964
 Lithograph
 41½" x 29⅞"
 Printed on Rives BFK paper
 Edition: 20, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from one stone in black

The stone was used subsequently in the print of *Breakthrough II*. The lithographic stone had a vertical hairline crack (Lee Bontecou's *Fourth Stone* was done earlier at U.L.A.E. from the same stone and the same crack can be found in impressions of that print). Rauschenberg emphasized this break by placing the head of the Statue of Liberty directly over the broken area at the top.



27.

Breakthrough II, 1965

Color lithograph

48½" x 34"

Printed on pure rag paper

Edition: 34, plus artist's proofs

Publisher: U.L.A.E.

Printed from four stones in dark green, white, and blue

In the printing of *Breakthrough II* the large stone started to break at the top; the break became larger with each successive printing and chips were removed. The disintegration of the stone prevented further printing, thus limiting the edition. Three additional stones were used in the composition, one of which was an antique commercial stone of an eye chart which Rauschenberg incorporated as a "found" object. *Breakthrough II* was printed on paper of larger dimension so that the complete image on the stone would show.



28.
Post Rally, 1965
 Lithograph
 46" x 31½"
 Printed on pure rag paper
 Edition: 42, plus artist's proofs
 Publisher: U.L.A.E.
 Printed from five stones in black

This print was done the day after the artist's foot had been broken: the accident occurred following the final performance of the "First New York Theatre Rally" at a celebration honoring the artist. The cane, in the large stone, was a gift from St. Vincent's Hospital. Rauschenberg also used four of the *Dante* stones in this print: *Kar* (lower left), *Rank* (center left), *Sink* (top right), and *Mark* (lower right).



29.

Visitation I, 1965

Color lithograph

30" x 22"

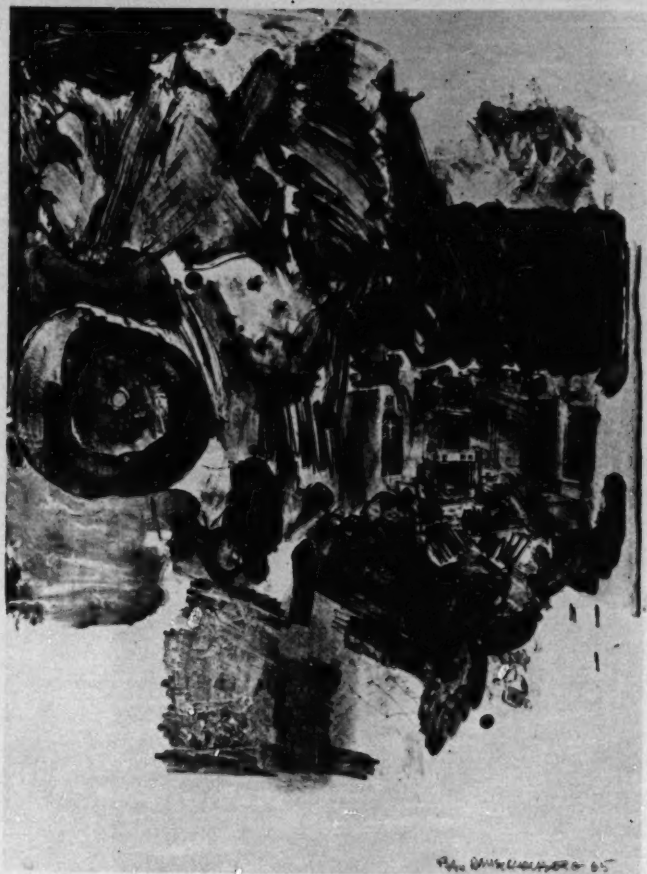
Printed on Rives BFK paper

Edition: 42, plus artist's proofs

Publisher: U.L.A.E.

Printed from two stones in blue and black

One of the stones (black) was used in *Visitation II*. The graph paper stone was reserved for the artist, and was later used in *Centennial Certificate MMA* (#71).



30.

Visitation II, 1965

Lithograph

30" x 22"

Printed on Rives BFK paper

Edition: 44, plus artist's proofs

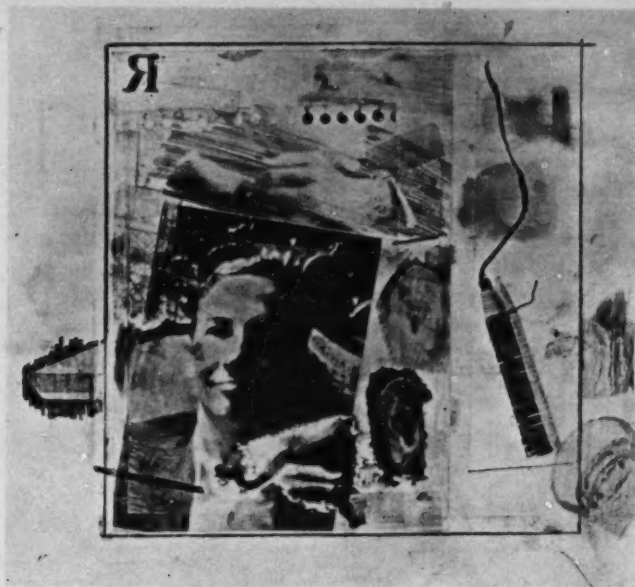
Publisher: U.L.A.E.

Printed from two stones in black

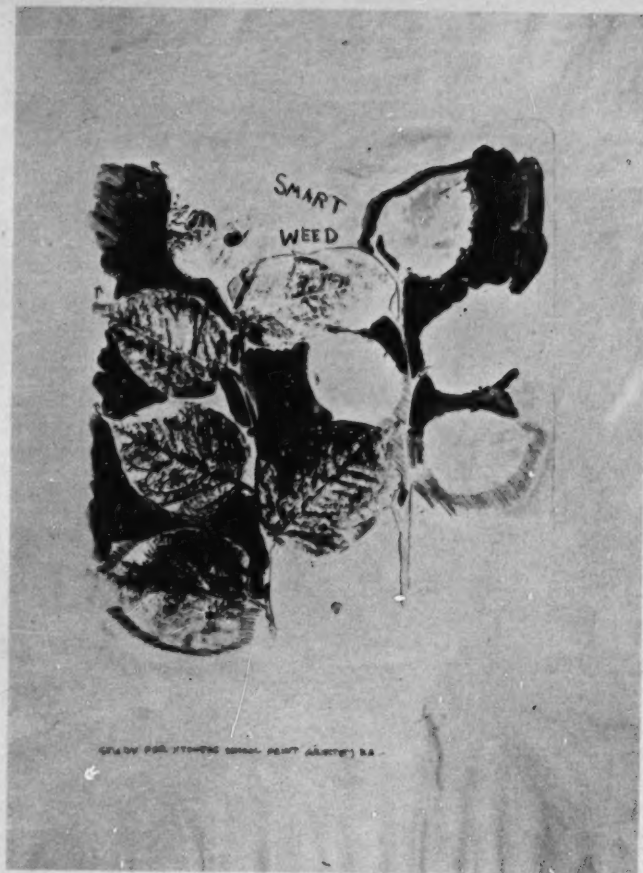
One stone from *Visitation I* was used in this edition.



33.
Paris Review poster, 1965
 Offset lithograph
 25¼" x 21¼"
 Edition: 250 (unsigned)



34.
Dwan Gallery poster, 1965
 Offset lithograph
 23" x 25"
 Edition: unknown, a few impressions signed



35.

Smart Weed, 1966

Lithograph

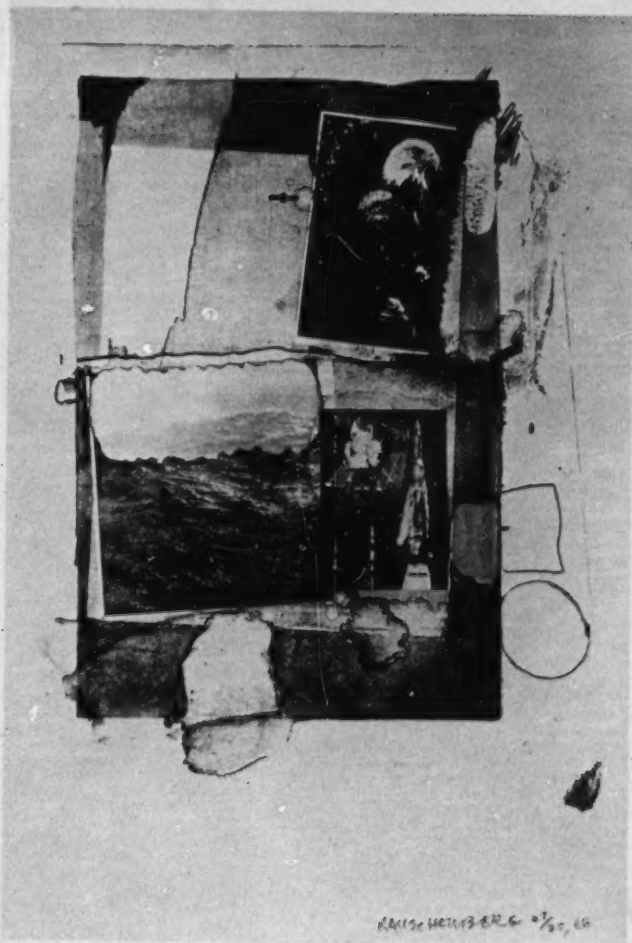
34 1/4" x 25 1/4"

Printed on India hand-made paper

Edition: unique

Printed from one stone in black

This lithograph was begun as a project for the school attended by Rauschenberg's son, Christopher. Rauschenberg used a plant called "Smart Weed" which had an oily substance in the leaves in hopes of transferring the image to stone. He considered the result unsuccessful and rejected the design. The print *Night Grip* was ultimately done for the project.



36.

Night Grip, 1966

Color lithograph

31" x 22 1/2"

Printed on Crisbrook British hand-made paper

Edition: 35, plus 7 artist's proofs and 10 hors commerce

Publisher: U.L.A.E.

Printed from two stones in red and black

This print was done for the New Lincoln School in New York. The preparatory collage on which it is based is preserved at U.L.A.E. This is the only lithograph published in 1966.



37.

Shadow Play, 1967

Photo silkscreen

34½" x 29¾"

Edition: 100, plus 25 artist's proofs

This poster was done for the Judson Memorial Church in New York and was published by the Maurel Press.



38.

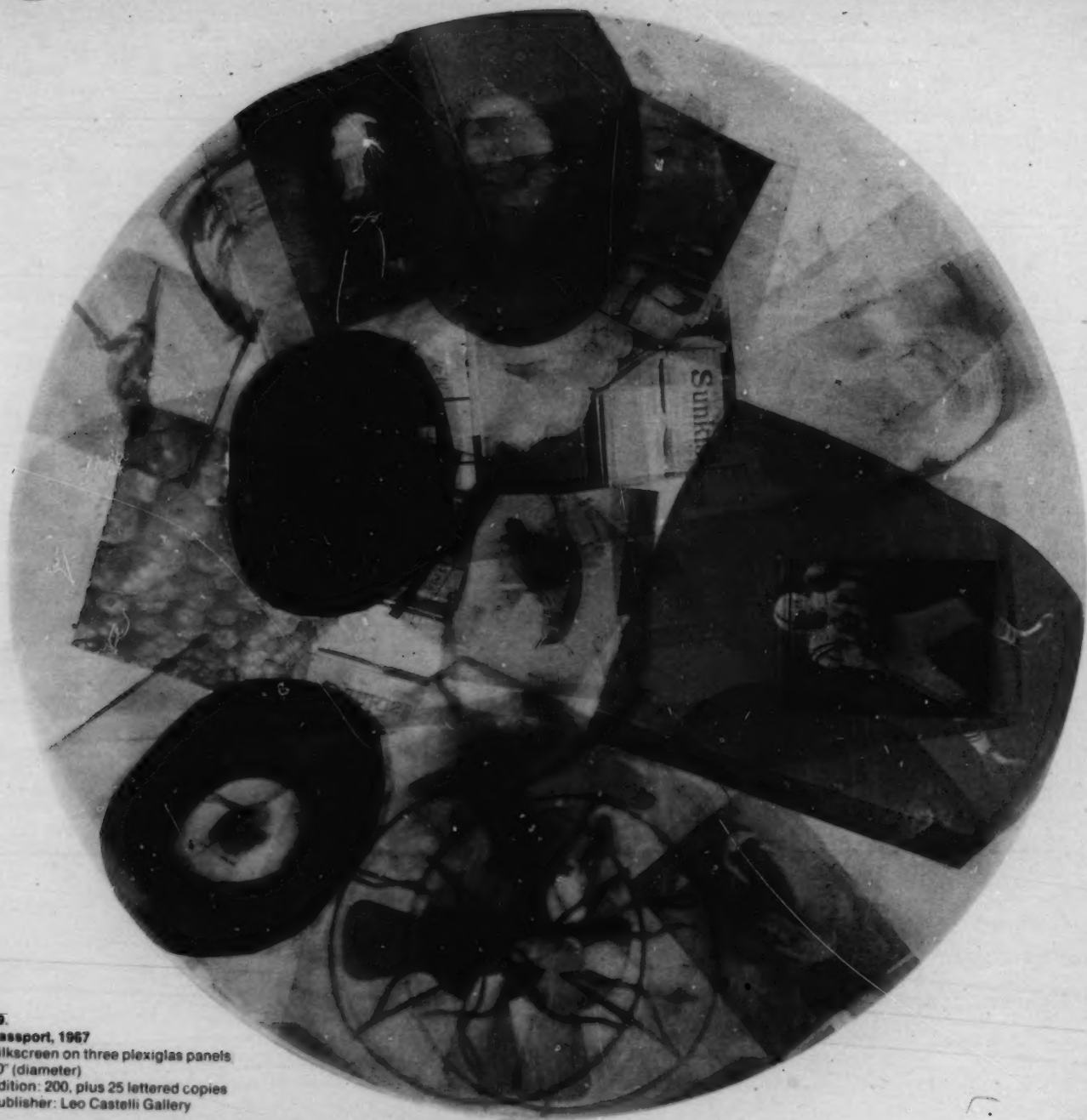
Homage to Frederick Kiesler, 1967

Offset lithograph

34½" x 23"

Edition: 200 (signed), plus a small unsigned edition

After the death of Frederick Kiesler, a well-known architect, painter and designer in New York, an exhibition was held to benefit mentally retarded children. Rauschenberg contributed this poster to the exhibition.



35.

Passport, 1967

Silkscreen on three plexiglas panels
20" (diameter)

Edition: 200, plus 25 lettered copies

Publisher: Leo Castelli Gallery

Passport was included in the portfolio "Ten from Castelli" published in 1967. This work, as the earlier piece *Shades*, is printed on plexiglas, and is related to the large sculptural objects Rauschenberg did on plexiglas called *Revolvers*. The same images are used on all three discs, yet they are arranged in a configuration so that exact alignment of only one image in all three colors is possible.



40.

Test Stone 1, 1967

Lithograph
18" x 14"

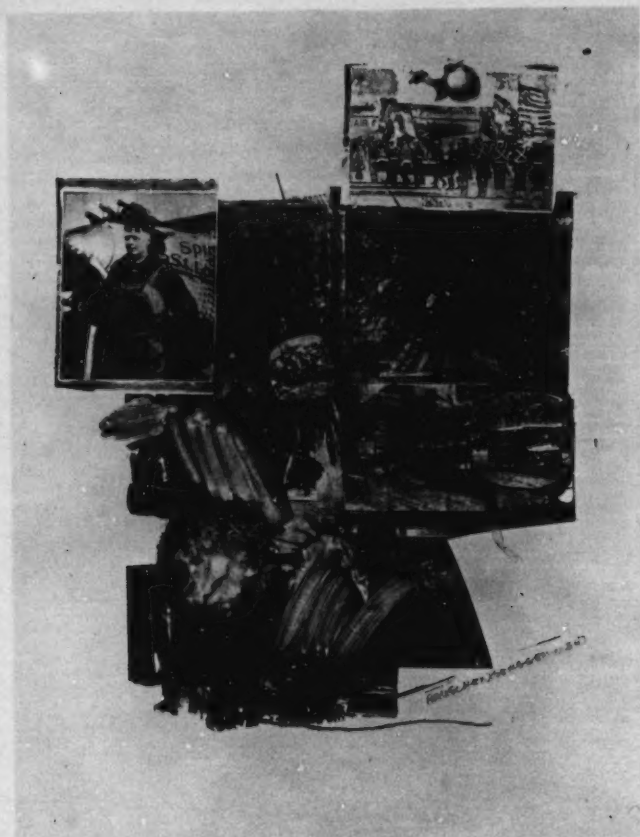
Printed on Rives BFK paper

Edition: 77, plus 7 artist's proofs, 4 trial proofs, 5 other proofs (Gemini, printers, and cancellation impressions)

Publisher: Gemini G.E.L. (#RR67-101)

Printed from one stone in black

Test Stone 1, sometimes subtitled "Marilyn Monroe" includes an almost unrecognizable detail of a skull (part of the X-ray photograph of the artist) which appears throughout the series.



41.

Test Stone 2, 1967

Lithograph
41" x 30"

Printed on Rives BFK paper

Edition: 76, plus 10 artist's proofs, 4 trial proofs, 5 other proofs

Publisher: Gemini G.E.L. (#RR67-102)

Printed from one stone in black

The second *Booster* study is sometimes identified as "Lindbergh."

40-47.

Booster and Seven Studies

The series *Booster and Seven Studies* was done at Gemini Graphic Editions Limited between February and April, 1967. The images used were taken mostly from photographs and advertisements in California newspapers. Rauschenberg transferred the images by rubbing on the stone from printed enlargements made from plates printed for the artist at Gemini.



42.

Test Stone 3, 1967

Color lithograph

23" x 31"

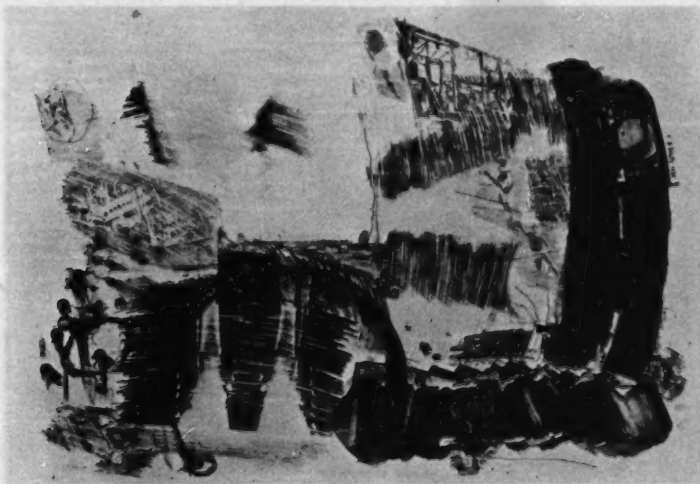
Printed on Barcham Green paper

Edition: 71, plus 12 artist's proofs, 5 trial proofs, 5 other proofs

Publisher: Gemini G.E.L. (#RR67-103)

Printed from one stone in black and one aluminum plate in red

This third print in the *Rooster* series is sometimes called "Red with Dante Man."
The skull is used once again.



43.

Test Stone 4, 1967

Lithograph

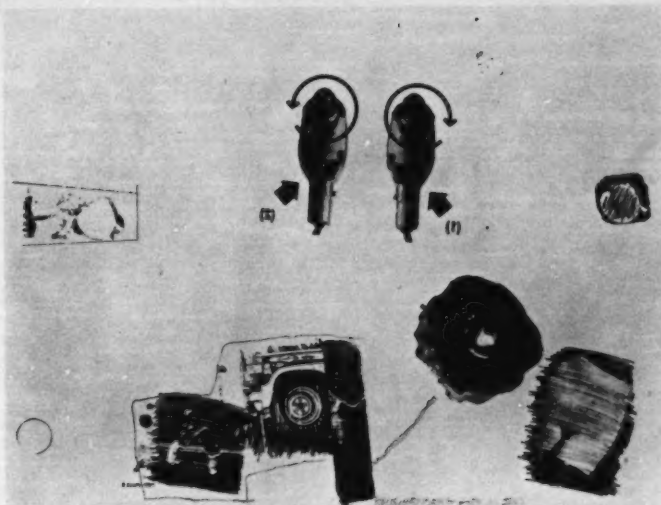
24" x 34"

Printed on Rives BFK paper

Edition: 46, plus 5 artist's proofs, 5 trial proofs, 5 other proofs

Publisher: Gemini G.E.L. (#RR67-104)

Printed from one stone in black



44.

Test Stone 5, 1967

Color lithograph

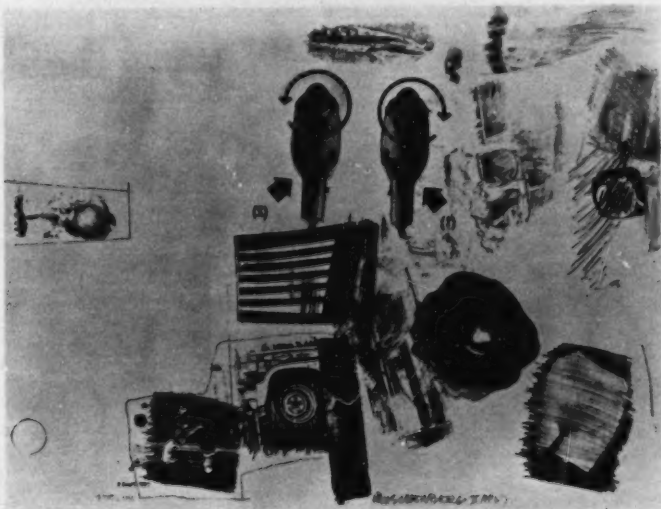
25" x 33"

Printed on Rives BFK paper

Edition: 30, plus 8 artist's proofs, 2 trial proofs, 5 other proofs

Publisher: Gemini G.E.L. (#RR67-105)

Printed from one stone in black and one aluminum plate in red



44A.

Green Drills, 1967

Color lithograph

25" x 33"

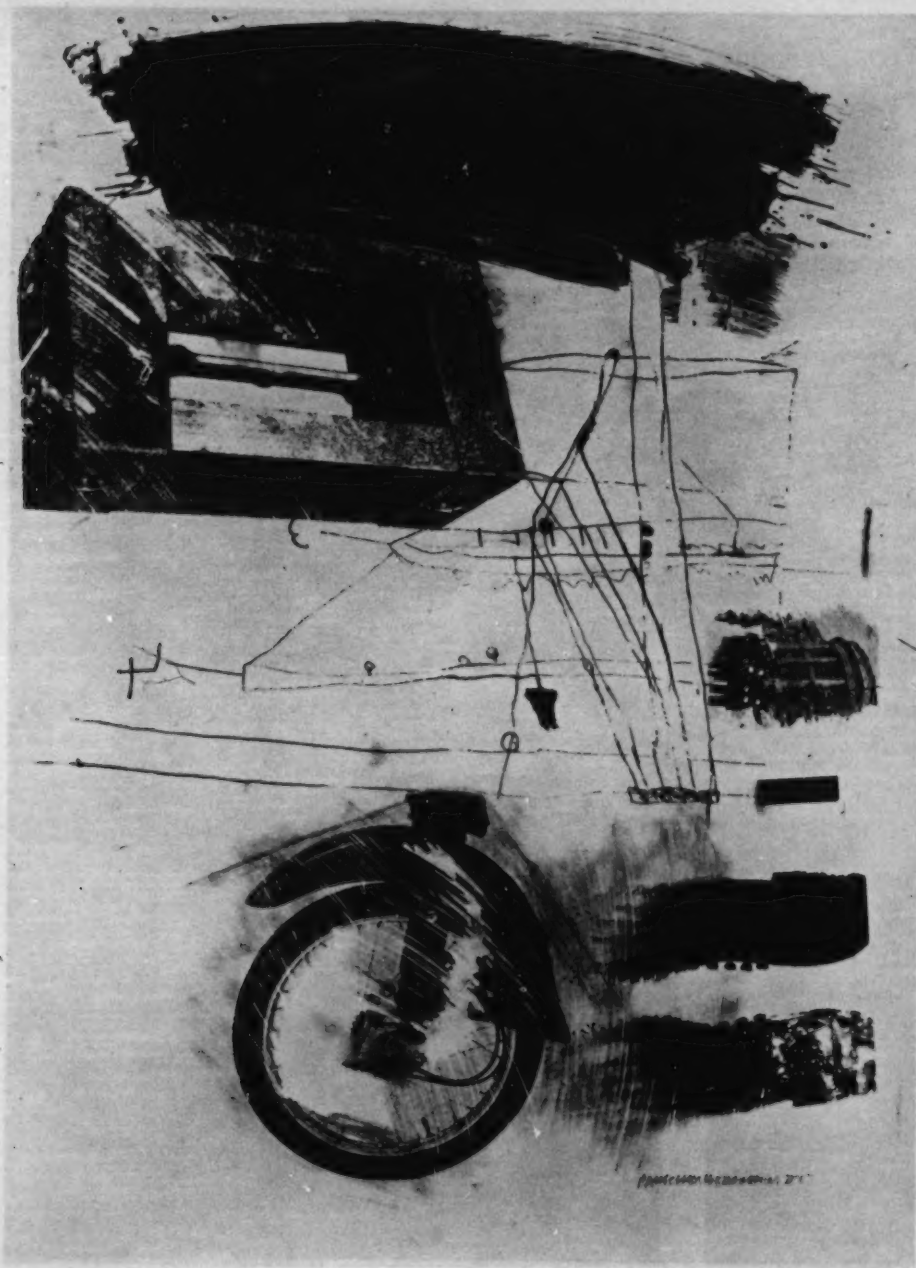
Printed on Rives BFK paper

Edition: 27, plus 8 artist's proofs, 3 trial proofs, 5 other proofs

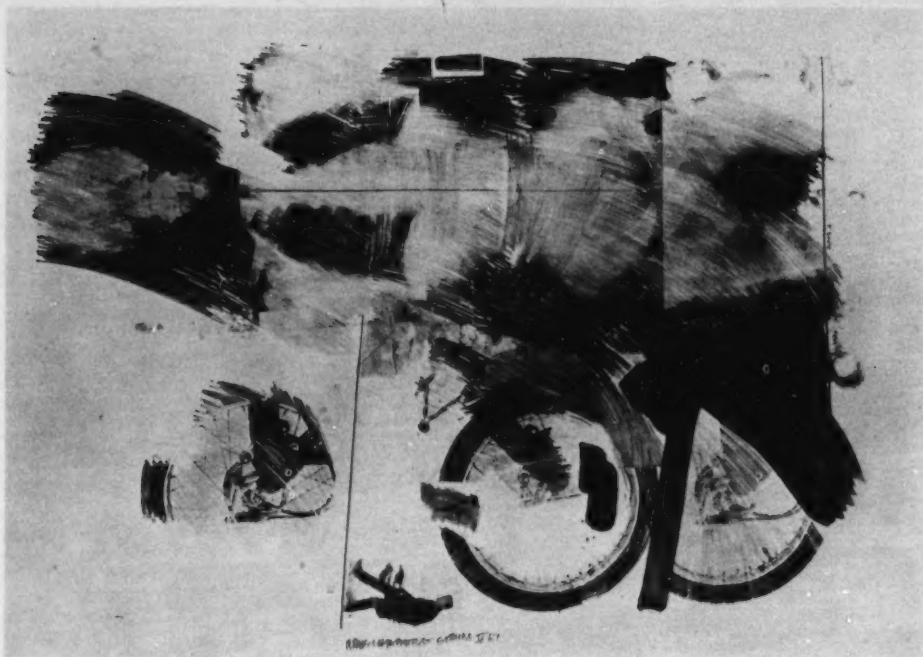
Publisher: Gemini G.E.L. (#RR67-140)

Printed from one stone in black and two aluminum plates in red and green

This lithograph incorporated the stone and plate from *Test Stone 5* (#44) and has an additional plate printed in green. The print was executed at the same time as *Booster and Seven Studies* in April, 1967; the edition has not been released.



45.
Test Stone 6, 1967
 Color lithograph
 47" x 35"
 Printed on Domestic Etching paper
 Edition: 44, plus 6 artist's proofs, 2 trial proofs, 5 other proofs
 Publisher: Gemini G.E.L. (#RR67-107)
 Printed from two stones in black and blue, and one aluminum plate in white



46.

Test Stone 7, 1967

Lithograph

33" x 48"

Printed on Domestic Etching paper

Edition: 38, plus 6 artist's proofs, 1 trial proof, 5 other proofs

Publisher: Gemini G.E.L. (#RR67-108)

Printed from one stone in blue-black

47.

Booster, 1967

Color lithograph and silkscreen

72" x 36"

Printed on Curtis Rag 100% cotton paper

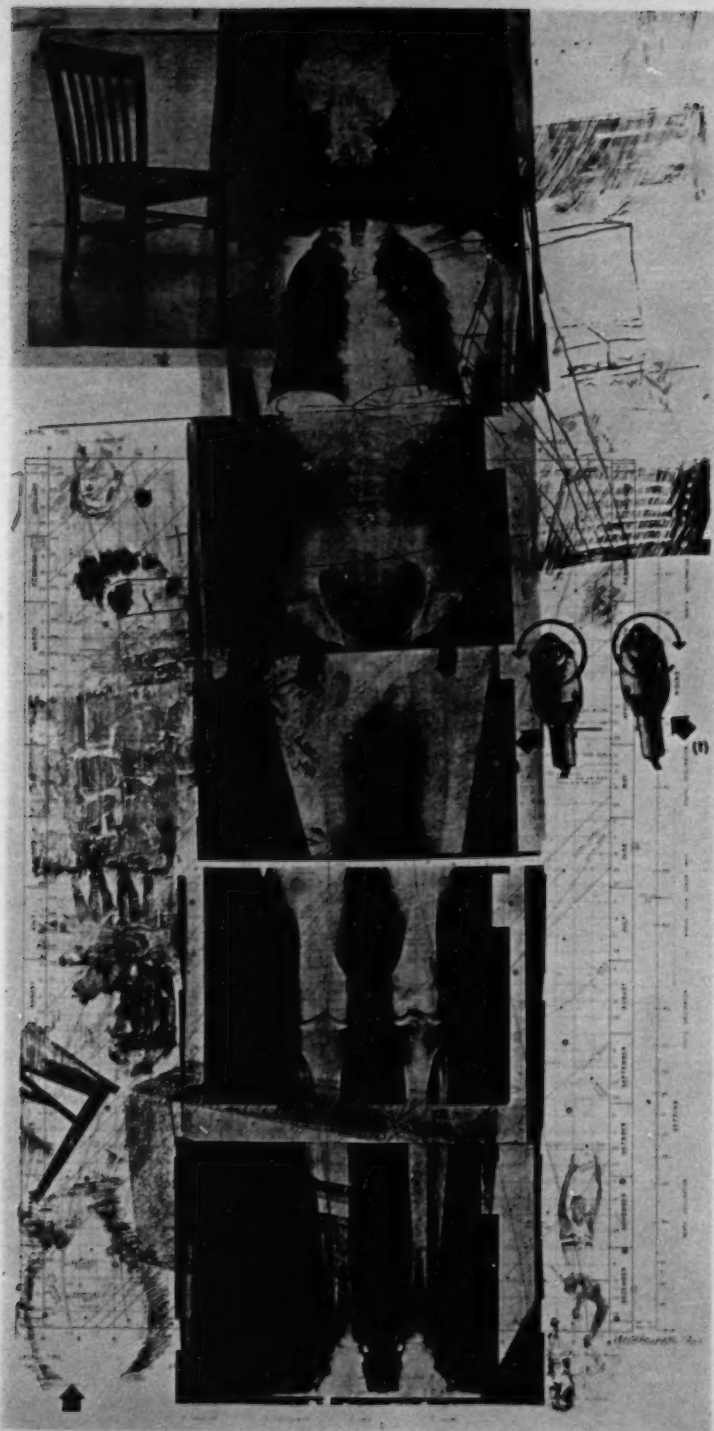
Edition: 38, plus 12 artist's proofs, 8 trial proofs, 5 other proofs

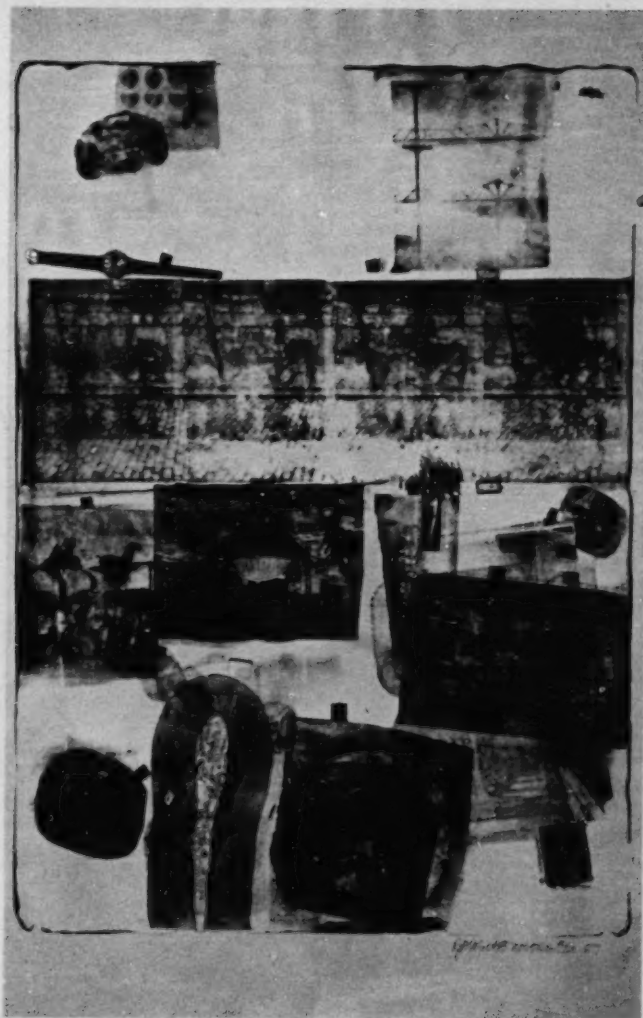
Publisher: Gemini G.E.L. (#RR67-106)

Printed from two stones in black and two aluminum plates in white and blue, and silkscreen in red enamel

The X-ray photograph of Rauschenberg, taken nude except for his hobnailed boots, is the central image in *Booster*. A photographic contact print was made of the separate X-rays; from these a halftone negative was made and put on photolithography plates. Impressions from the photo lithography plates were taken on transfer paper and then put on two separate stones, and additional work in tusche and crayon was done directly on the stone. The white line separating the upper and lower torso is the division of the two stones. The two stones in black were printed in separate runs through the press, first the stone with the upper torso, then the lower section.

The torso is surrounded with images from the seven preceding studies: the Dante man, the launching pad, drills, and the chair, which is an identification photo of the kind of chair needed for a dance program by Steve Paxton. *Booster* is the culminating print in the series. At the time of execution, it was the largest lithograph ever printed on a hand operated lithographic press. A number of incomplete proofs were retained by the artist for utilization in other works.





48.

Drizzle, 1967

Color lithograph with embossing

53¼" x 30½"

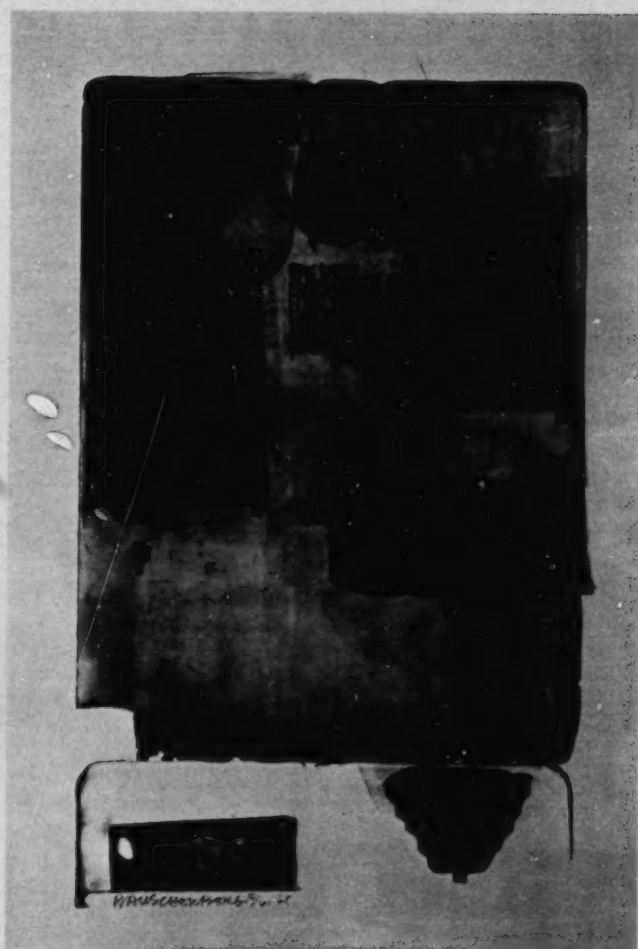
Printed on J. Whatman 1955 paper

Edition: 29, plus 3 artist's proofs and 1 printer's proof

Publisher: U.L.A.E.

Printed from three stones in brown, black, and blue, and one embossed plate

The prints *Drizzle*, *Gamble*, and *Water Stop* were Rauschenberg's first lithographs using direct transfers of images from magazines to the stone, accomplished by brushing them with a solvent (lithotine, turpentine, or lighter fluid) and then passing the stone through the press. This system was used by the artist because the rigid dot system of the reproduction was broken down in transfer creating a completely new quality of drawing and images that were eerily transparent. A variation of this technique was to cover the image with solvent and transfer by rubbing with a pencil rather than using the press. The embossed plate of the watch was ultimately used as a single print (#66).



49.

Gamble, 1968

Color lithograph with embossing

41" x 27½"

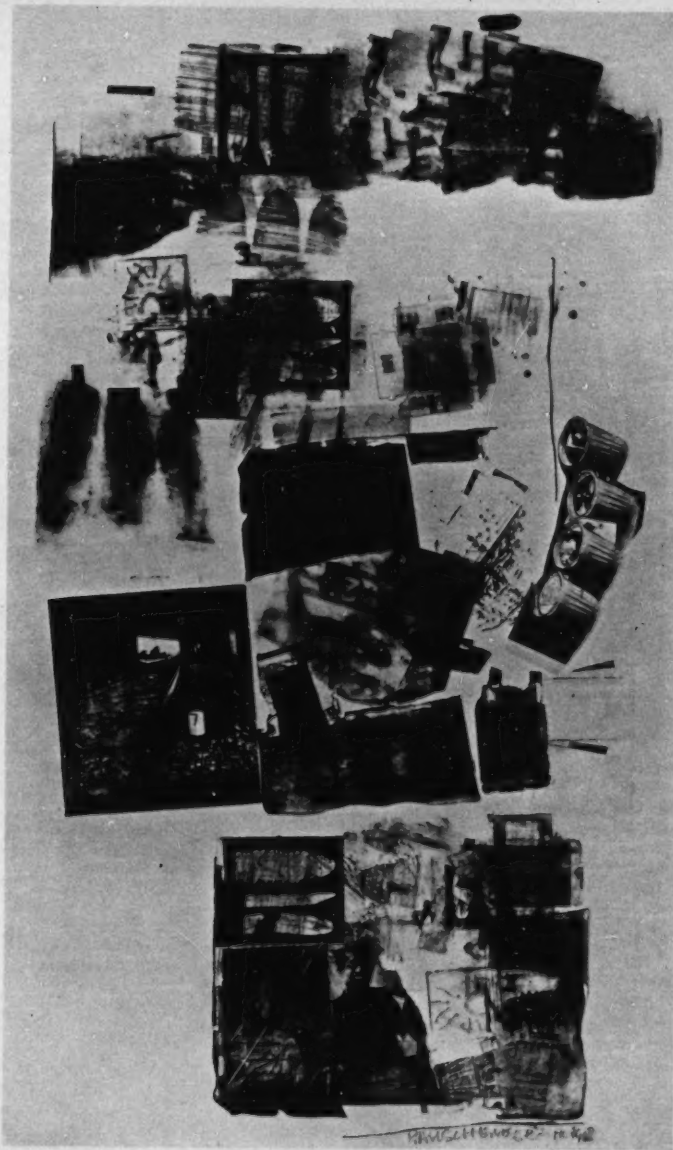
Printed on J. Whatman 1958 paper

Edition: 41, plus 3 artist's proofs, 5 trial proofs, 1 printer's proof, 14 hors commerce

Publisher: U.L.A.E.

Printed from four stones and one plate in black, maroon, dark green, and beige

Rauschenberg in making *Drizzle*, *Gamble*, and *Water Stop* used whatever magazines happened to be available at the newsstand at the time—weekly periodicals, and automotive, scientific and sports magazines. What appealed to him about magazines was the richness and variety of images and that the material was more immediate than stacks of old newspapers or photoengraved plates. The sources for *Gamble* were taken from issues appearing during the month of August, 1967, although the print was not issued until February, 1968.



50.

Water Stop, 1968

Color lithograph with embossing

54" x 32"

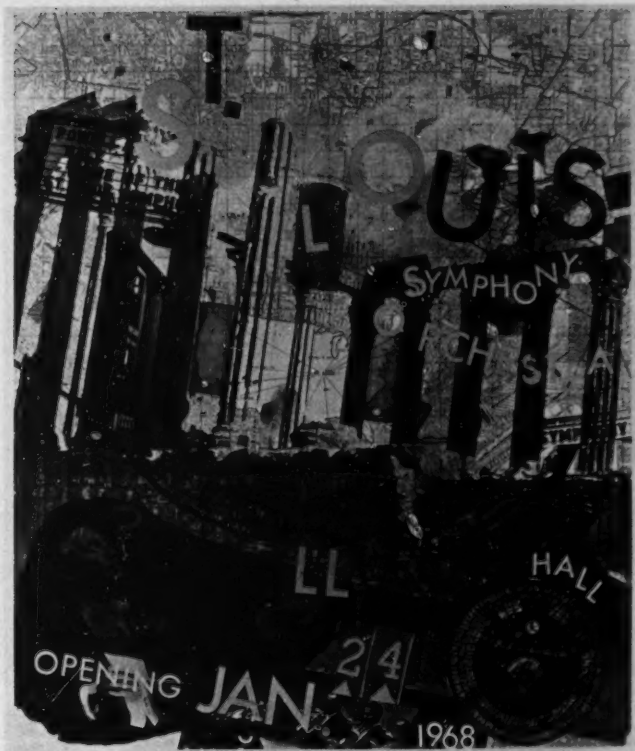
Printed on J. Whatman 1961 paper

Edition: 28, plus 4 artist's proofs, 2 trial proofs, 3 printer's proofs, 4 hors commerce

Publisher: U.L.A.E.

Printed from nine stones and one plate in red, dark green, brown, gray, and black

Begun in the fall of 1967, *Water Stop* was not issued until May, 1968. In technical terms it is one of the artist's most complex lithographs, as nine stones and one plate were involved in printing the edition. Some of the images, particularly the photograph of the black ghetto, and the railroad track, and the title, refer to the presidential candidacy of Robert Kennedy. The edition was completed and signed one week before his assassination.



51.
St. Louis Symphony poster, 1968
 Offset lithograph
 31" x 26"
 Edition: 250 (unsigned), plus artist's proofs

**52-57.
 Reels (B+C)**

This series, often called the "Bonnie and Clyde" series, was Rauschenberg's second project at Gemini. He had been asked to do a *Time* cover (December 8, 1967). He was interested in doing the work because it was the first occurrence that a movie had been the subject of a *Time* cover. He did the series because of personal memories of the locale where the movie was filmed and his friendship with two of the actors in the movie, Warren Beatty and Michael Pollard. His material was taken from publicity still photographs and film clips chosen by the artist directly from the movie.

The lithographs were drawn, printed, and proofed in sixty-four hours of continuous work between the artist and the printers between January 14 and January 16, 1968. The printing of the editions was not completed until April, 1968.



52.

Storyline I (Reels [B+C]), 1968

Color lithograph

21½" x 17"

Printed on Rives BFK paper

Edition: 62, plus 10 artist's proofs, 4 trial proofs, 6 other proofs

Publisher: Gemini G.E.L. (#RR68-171)

Printed from two stones in green and blue, and two aluminum plates in yellow and rose



53.

Storyline II (Reels [B+C]), 1968

Color lithograph

22" x 18"

Printed on Rives BFK paper

Edition: 59, plus 10 artist's proofs, 1 trial proof, 6 other proofs

Publisher: Gemini G.E.L. (#RR68-173)

Printed from three stones in red, yellow, and rose, and two aluminum plates in green and tan



54.
Storyline III (Reels [B+C]), 1968
 Color lithograph
 22½" x 17½"
 Printed on Rives BFK paper
 Edition: 72, plus 7 artist's proofs, 3 trial proofs, 6 other proofs
 Publisher: Gemini G.E.L. (#RR68-172)
 Printed from four stones in pink, gray-black, gray-violet, and tan



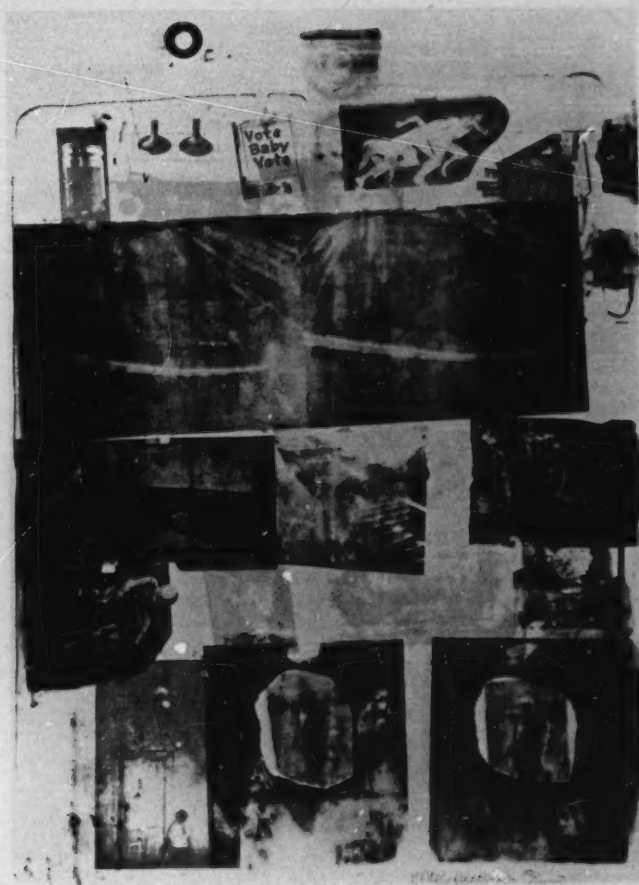
55.
Love-Zone (Reels [B+C]), 1968
 Color lithograph
 27" x 23"
 Printed on Rives BFK paper
 Edition: 60, plus 8 artist's proofs, 3 trial proofs, 6 other proofs
 Publisher: Gemini G.E.L. (#RR68-174)
 Printed from one stone in gloss black and two aluminum plates in red and black



56.
Flower Re-Run (Reels [B+C]), 1968
 Lithograph
 23 1/2" x 18 1/2"
 Printed on Rives BFK paper
 Edition: 52, plus 9 artist's proofs, 5 trial proofs, 6 other proofs
 Publisher: Gemini G.E.L. (#RR68-175)
 Printed from one stone and two aluminum plates in 3 shades of purple



57.
Still (Reels [B+C]), 1968
 Color lithograph
 30" x 22"
 Printed on Rives BFK paper
 Edition: 34, plus 7 artist's proofs, 4 trial proofs, 6 other proofs
 Publisher: Gemini G.E.L. (#RR68-176)
 Printed from one stone in black and three aluminum plates in gray, red, and blue



58.

Guardian, 1968

Color lithograph

42" x 30"

Printed on German Copperplate paper

Edition: 44, plus 4 artist's proofs, 4 trial proofs, 2 printer's proofs, 10 hors commerce

Publisher: U.L.A.E.

Printed from three stones in tan, blue, and black

Guardian and *Landmark* (#59) were done during the summer of 1968. They were executed in the same manner as *Drizzle*, *Gamble*, *Water Stop* (#48-50) done the preceding summer, using images transferred directly to the stone cut from periodicals dating from the last week in July and first week in August, 1968.



59.

Landmark, 1968

Color lithograph

42" x 30"

Printed on German Copperplate paper

Edition: 40, plus 4 artist's proofs, 1 trial proof, 1 printer's proof

Publisher: U.L.A.E.

Printed from two stones in yellow and black

The photographic images transferred were taken from *Life* magazine of August 2, 1968.

56.

Autobiography (Broadside), 1968

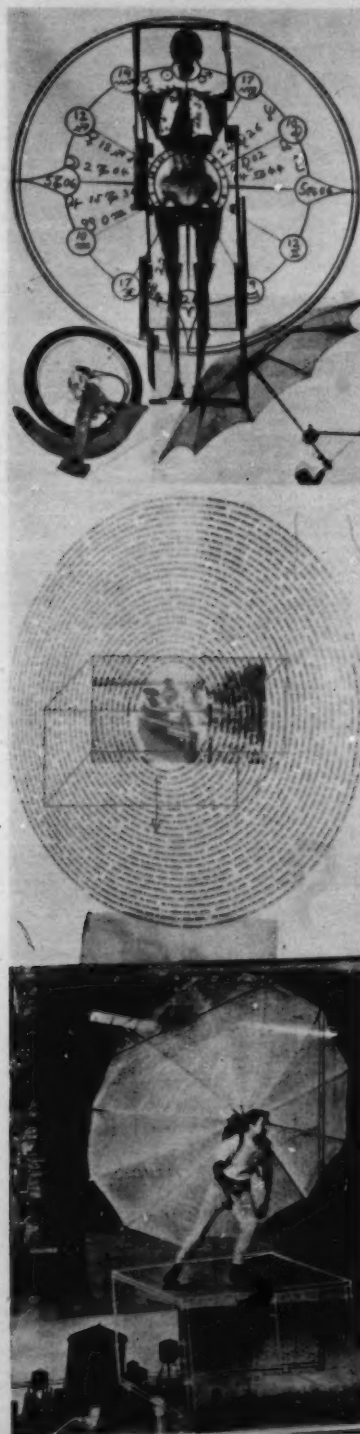
Offset lithograph

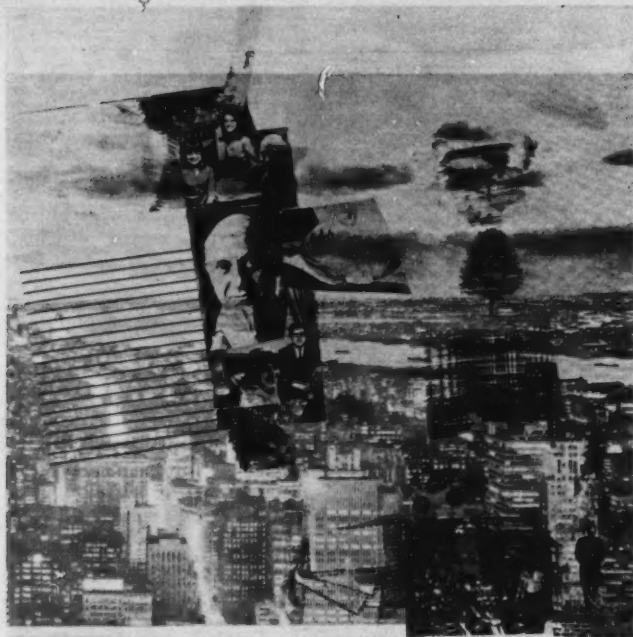
Three panels each 66 1/2" x 48 3/4"

Edition: 2,000 (initialed)

Publisher: Broadside Art, Inc., New York

Broadside Art was a publishing venture established to utilize billboard presses as an art medium for visual journalism or information. Rauschenberg's print, part of a proposed series, was intended to be a seventeen foot vertical print printed on one sheet. This factor was too difficult to allow easy mass production, which was one of the prime considerations of the artist and publishers. The first or top panel incorporates the X-ray portrait of the artist used in *Booster* (#47), as well as his astrological chart (Libra). The central panel has the autobiographical material surrounding a childhood photograph. The final panel includes a photograph of Rauschenberg (which was from his first dance piece "Pelican," a trio on roller skates) shown against the New York skyline, and a navigational sounding chart of the coast off Port Arthur, Texas.



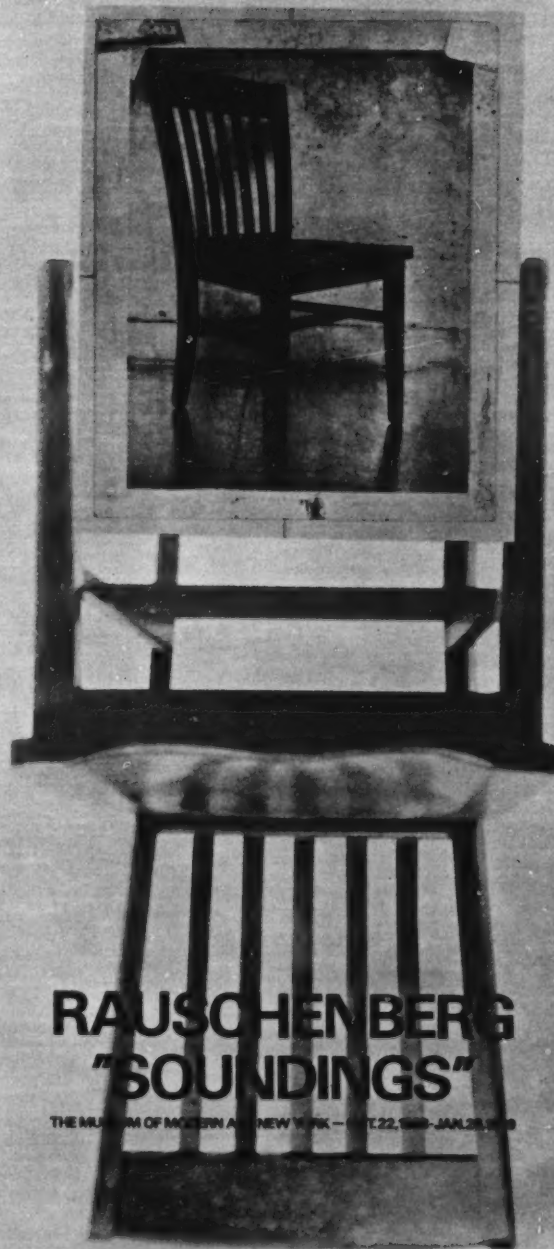


61.
Senator Javits poster, 1968
 Offset lithograph
 22 $\frac{1}{4}$ " x 22 $\frac{1}{4}$ "
 Edition: unknown

This poster was done in conjunction with Senator Jacob Javits' campaign for re-election to the U.S. Senate.

62.
"Soundings" poster, 1968
 Offset lithograph
 53" x 23"
 Edition: unknown

The poster was done for the exhibitions of "Soundings" by Rauschenberg at the Museum of Modern Art in October, 1968. "Soundings" was an electronic painting construction (visual sound response) measuring 36 x 8 x 5 feet.





53.
Untitled, 1966
 Offset lithograph
 34½" x 26"
 Edition: 850 (500 signed)
 Publisher: The Quarry, Local One, Amalgamated Lithographers of America, and
 Color Lithographers Service, Inc.



64.

Pledge, 1968

Lithograph

31" x 23"

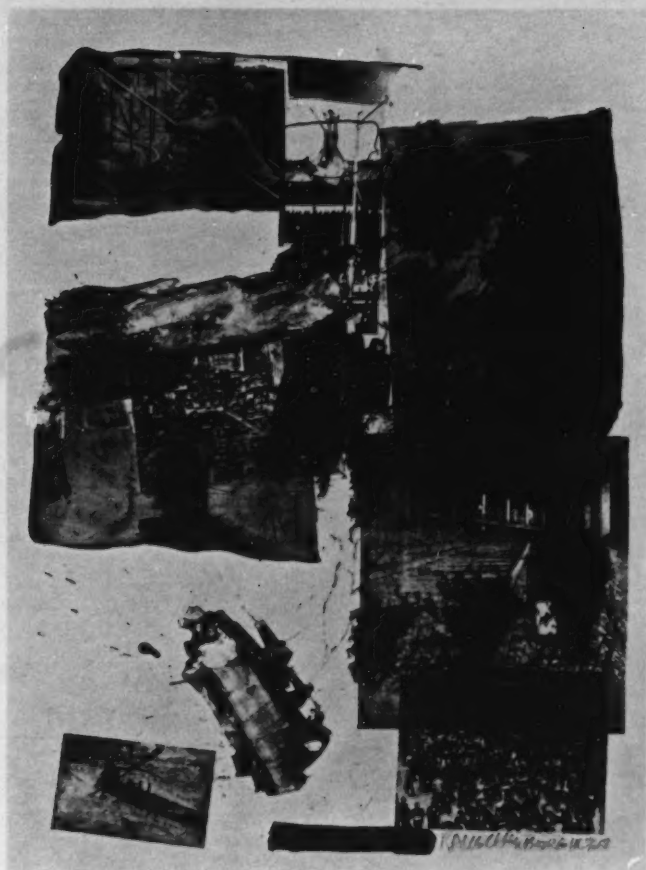
Printed on J. Whatman 1956 paper

Edition: 35, plus 4 artist's proofs, 1 printer's proof, 11 hors commerce

Publisher: U.L.A.E.

Printed from two stones in purple and gray

Pledge and Promise (#65), also done with magazine transfers, were executed in the late summer of 1968 in conjunction with the exhibition of the large sculpture construction *Solstice* at Documenta IV in Kassel, Germany.



65.

Promise, 1968

Color lithograph

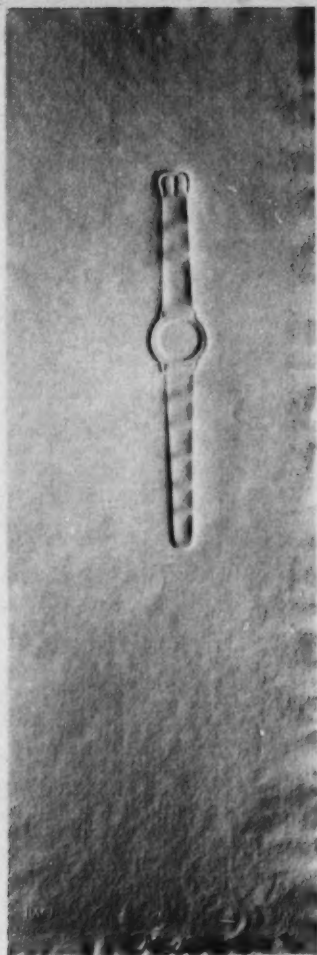
31" x 23"

Printed on J. Whatman 1961 paper

Edition: 35, plus 2 artist's proofs and 14 hors commerce

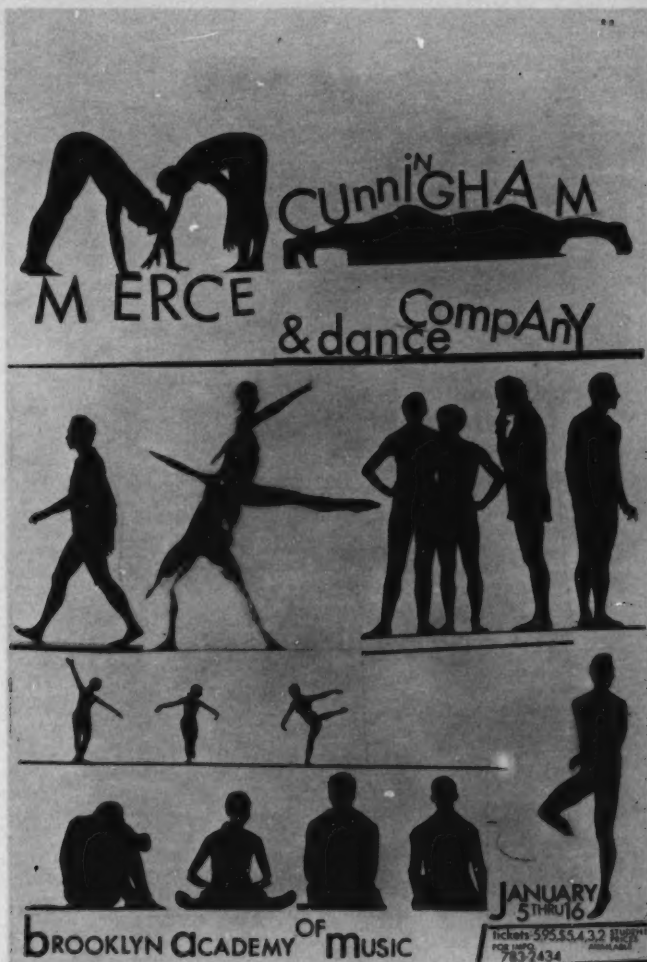
Publisher: U.L.A.E.

Printed from four stones in dark green, purple, brown, and gray



66.
Watch, 1966
 Inkless intaglio
 22½" x 7¾"
 Printed on Angoumois à la main paper
 Edition: 13, plus 2 artist's proofs
 Publisher: U.L.A.E.
 Printed from one plate

This plate had been used to emboss the image of the watch in *Drizzle* (#48).
 The print was given to the individuals who attended a party at the Universal
 studio on Long Island.



67.
Merce Cunningham Dance Company poster, 1969
 Offset lithograph
 33¼" x 22"
 Edition: no limited edition, none signed



55.

Tides, 1969

Color lithograph
42" x 30"

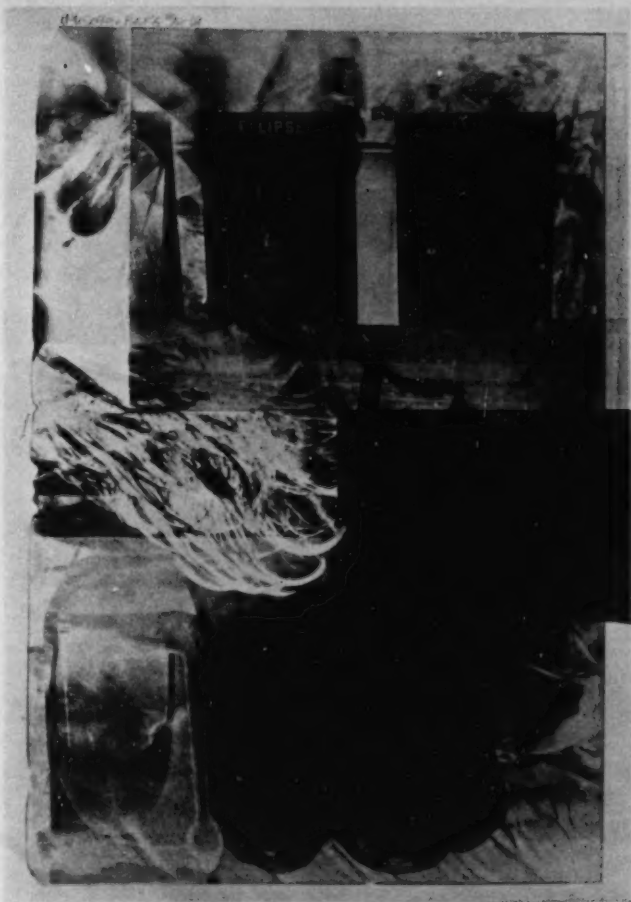
Printed on German Copperplate paper

Edition: 28, plus 5 artist's proofs, 3 printer's proofs, 5 hors commerce

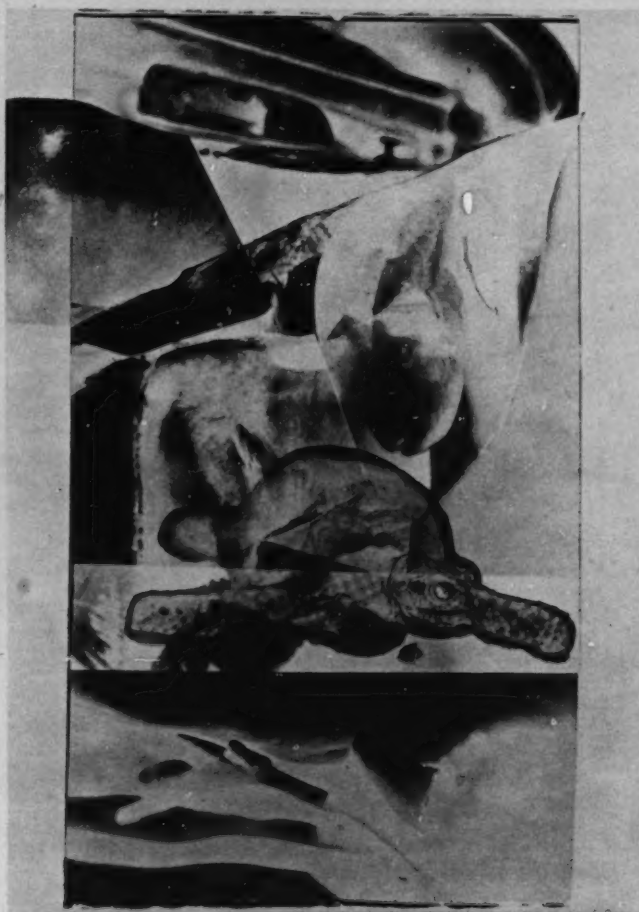
Publisher: U.L.A.E.

Printed from five stones in brown, red, and black

Tides, *Drifts*, and *Gulf* were executed during the summer of 1969 and relate to his photo constructions, *Carnal Clocks*. All three lithographs were printed from photo-sensitive stones, a process developed by Rauschenberg and the staff at Universal. This is the fourth and most recent method used by the artist to transfer photographic images to stone. Lithography stones were coated with photo-sensitive emulsion. The moiré pattern was achieved through the overlapping Ben Day dots in two negatives. The titles chosen used water imagery because the moiré pattern suggested to the artist an appearance like reflections in water. There is variation in the impressions of *Tides* as the emulsion began to lift out during the printing of the edition. The white striations in the lower right become more noticeable late in the edition.



69.
Drifts, 1969
 Color lithograph
 42" x 30"
 Printed on German Copperplate paper
 Edition: 35, plus 5 artist's proofs and 3 printer's proofs
 Publisher: U.L.A.E.
 Printed from four stones in blue, black, and gray-blue



70.
Gulf, 1969
 Color lithograph
 42" x 30"
 Printed on German Copperplate paper
 Edition: 31, plus 5 artist's proofs, 3 printer's proofs, 3 hors commerce
 Publisher: U.L.A.E.
 Printed from three stones in black and green



71.

Centennial Certificate MMA, 1969

Color lithograph

36" x 25" (irregular)

Printed on Angoumois à la main paper made especially for the edition with the watermark of the Metropolitan stamp

Edition: 45, plus 4 artist's proofs, 2 trial proofs, 1 printer's proof, 6 hors commerce
Publisher: U.L.A.E.

Printed from two stones and two aluminum plates in red, yellow, blue, and brown

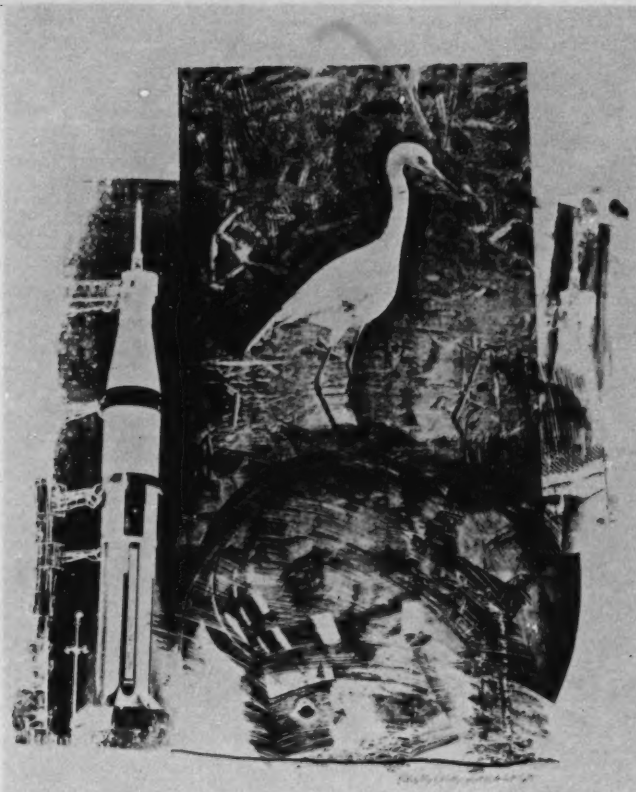
The Metropolitan Museum of Art in New York celebrated its 100th anniversary in 1969-1970; Rauschenberg was commissioned to do a lithograph for the museum in commemoration of that event. He took characteristic examples from the different collections of the museum. The original certificate of the museum done in 1870 stated the aims of the museum and was written on graph paper, an aspect repeated in this print (the graph paper stone had been used in *Visitation I* [#29]). The certificate, with text written by Rauschenberg, was signed by various officials of the museum: Mr. Arthur A. Houghton, Jr., President; Mr. Roswell Gilpatric, Vice-President; Mr. Thomas Hoving, Director; Mr. John J. McKendry, Curator of Prints; Mr. Henry Geldzahler, Curator of Contemporary Arts; and Mr. George Trescher, Secretary of the 100 Years Committee. Working proofs and progressive impressions exist. An edition of an offset lithograph reproduction of this print is in progress.

72-104.

Stoned Moon Series, 1969-1970

Rauschenberg was invited by NASA as an observer to the launching of Apollo 11 in July, 1969, the historic event which accomplished the landing of men on the moon on July 20, 1969. He was commissioned by Gemini to do a series of prints based on his observations in Florida, which became the *Stoned Moon* series. The techniques employed in the *Stoned Moon* series are more extensive in variety and in procedure than any ever worked on by the artist.

Immediately following the launch Rauschenberg began to do research and to digest his experience at the Cape for the project at Gemini, and continued work on the lithographs through April, 1970. During this period 33 subjects were drawn for the series. The first lithographs were ready for printing in September of 1969 and the last editions were completed in July of 1970. Chronological arrangement of the prints is difficult since some of the first subjects completed were the last to be printed. The sequence followed in this catalogue is based on the date of the cancellation proof, i.e. the date the edition of the lithograph was completed. Rauschenberg worked with photographs and material supplied by James Dean of NASA. Eight of the prints published by Gemini make use of the process of printing from photo-sensitive stones. Some of the photo-sensitive stones are an extension of the process Rauschenberg began at Universal; he was able to make additions in a tusche wash or crayon to a stone which had already been photo-sensitized.



72.

Horn, 1969

44 1/4" x 34"

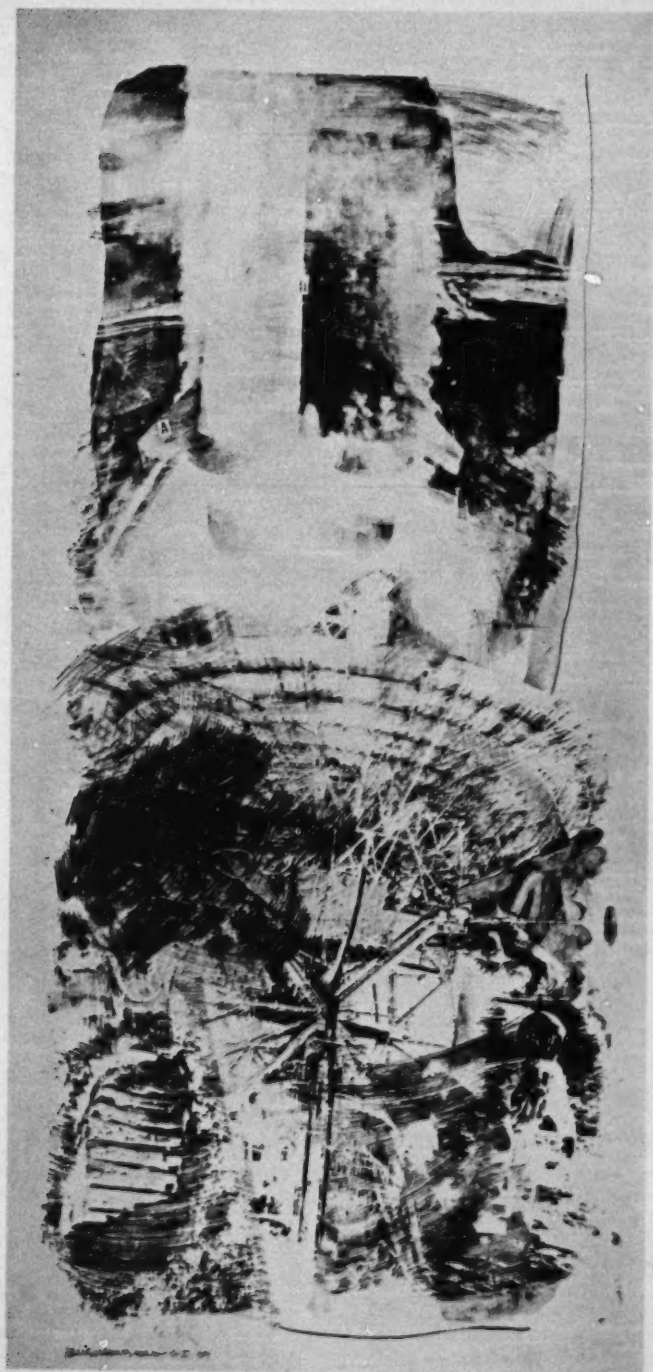
Printed on Special Rives paper

Edition: 58, plus 6 artist's proofs, 3 trial proofs, 7 other proofs

Publisher: Gemini G.E.L. (#RR69-276)

Printed from one stone in black

The stone cracked during proofing of the print and the edition was printed with the stone in this condition.



73.

Waves, 1969

Lithograph

89" x 42"

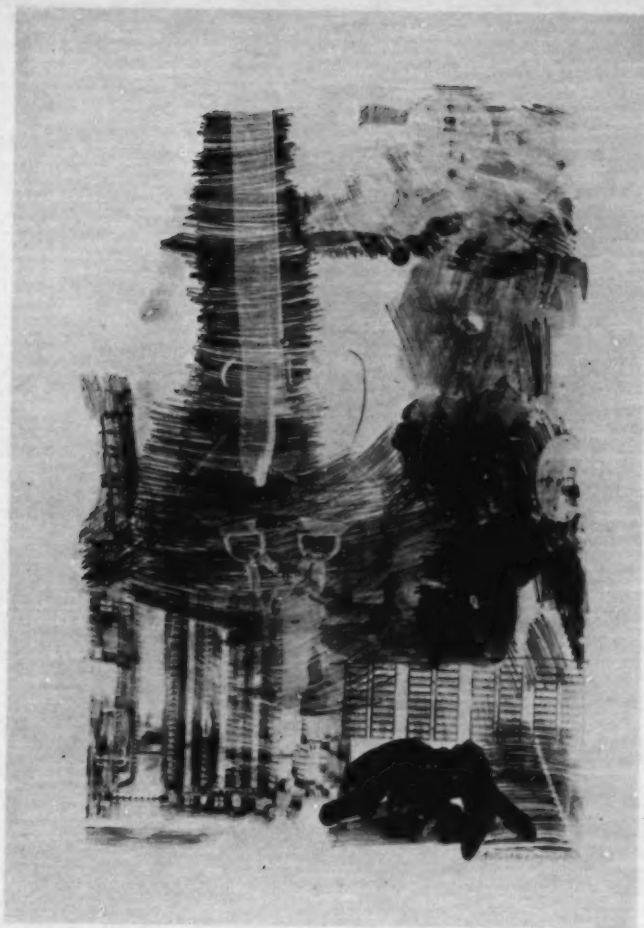
Printed on Special Arjomari paper

Edition: 27, plus 6 artist's proofs and 6 other proofs

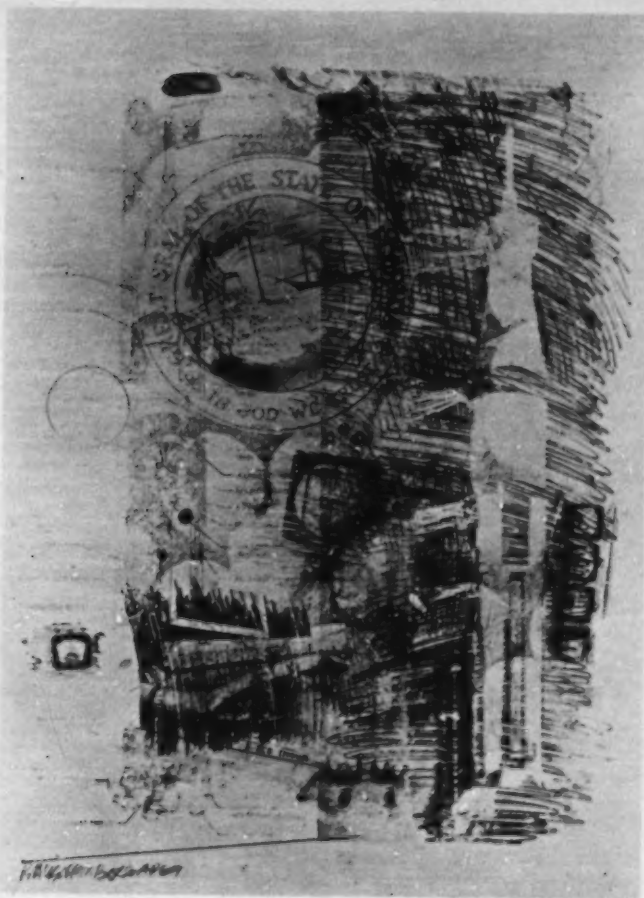
Publisher: Gemini G.E.L. (#RR69-300)

Printed from one stone in black

This lithograph and *Sky Garden* (#74) are the two largest prints in the series and are also the largest lithographs printed on a hand lithographic press.



75.
Earth Tie, 1969
 Lithograph
 48" x 34"
 Printed on Arches Cover paper
 Edition: 48, plus 6 artist's proofs, 2 trial proofs, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-279)
 Printed from one stone in blue-black



76.
Marsh, 1969
 Lithograph
 35½" x 25"
 Printed on Arches Cover paper
 Edition: 60, plus 6 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-284)
 Printed from one stone in green

The stone cracked in the upper section during proofing of the print, and the edition was printed in this condition. The fissure was such that during printing the paper was embossed. There is variation in the edition as the fissure became wider later in the printing of the edition.



77.
Banner, 1969
 Color lithograph
 54½" x 36"
 Printed on Special Arjomari paper
 Edition: 40, plus 6 artist's proofs, 5 trial proofs, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-299)
 Printed from one stone in blue, and three aluminum plates in yellow, magenta, and blue



78.
Loop, 1969
 lithograph
 33" x 28"
 Printed on Rives BFK paper
 Edition: 79, plus 6 artist's proofs, 1 trial proof, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-285)
 Printed from one stone in blue-black



79.

Brake, 1969

Lithograph

42" x 29"

Printed on Arches Cover paper

Edition: 60, plus 8 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-302)

Printed from one stone in black

The lower portion of the stone cracked during proofing, and the edition was printed in this condition.



80.

Moon Rose, 1969

Lithograph

51" x 35"

Printed on Arches Cover paper

Edition: 47, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-290)

Printed from one stone in brown



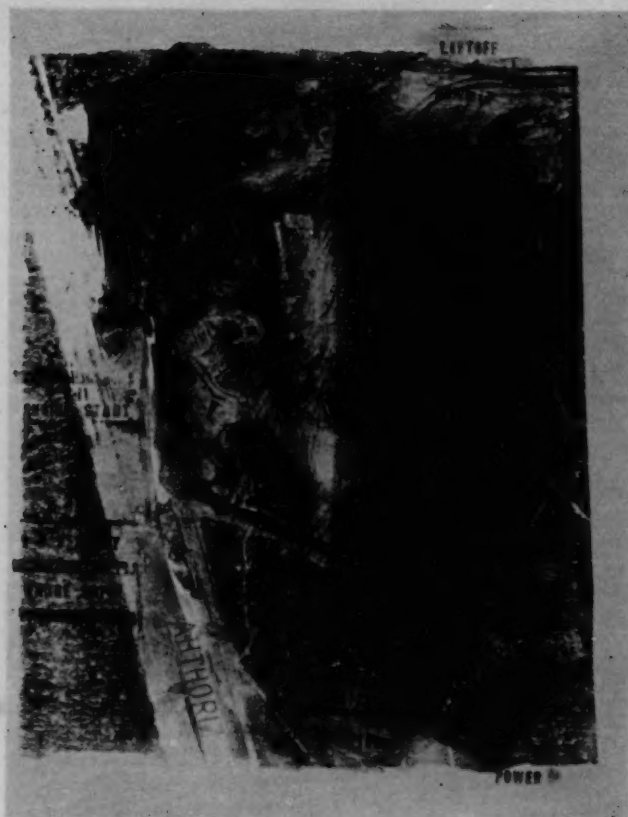
81.
Shell, 1969
 Color lithograph
 32 1/2" x 26"
 Printed on Arches Cover paper
 Edition: 70, plus 6 artist's proofs, 3 trial proofs, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-273)
 Printed from two stones in brown and pink

There is one impression in the artist's possession printed only from the brown stone with additions in drawing by the artist. This lithograph was printed from two photo-sensitive stones to which were added litho crayon additions.



82.
Sack, 1969
 Color lithograph
 40" x 28"
 Printed on Special Arjomari paper
 Edition: 60, plus 10 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-282)
 Printed from four stones in tan, burnt-brown, gold-brown, silver-tan, and one aluminum plate in transparent tan

The first stone (tan) was photo-sensitized and had crayon and tusche wash additions. The second stone (burnt-brown) cracked during proofing, and the edition was printed in this condition. The fissure widened progressively during the printing of the edition causing embossing of the paper.

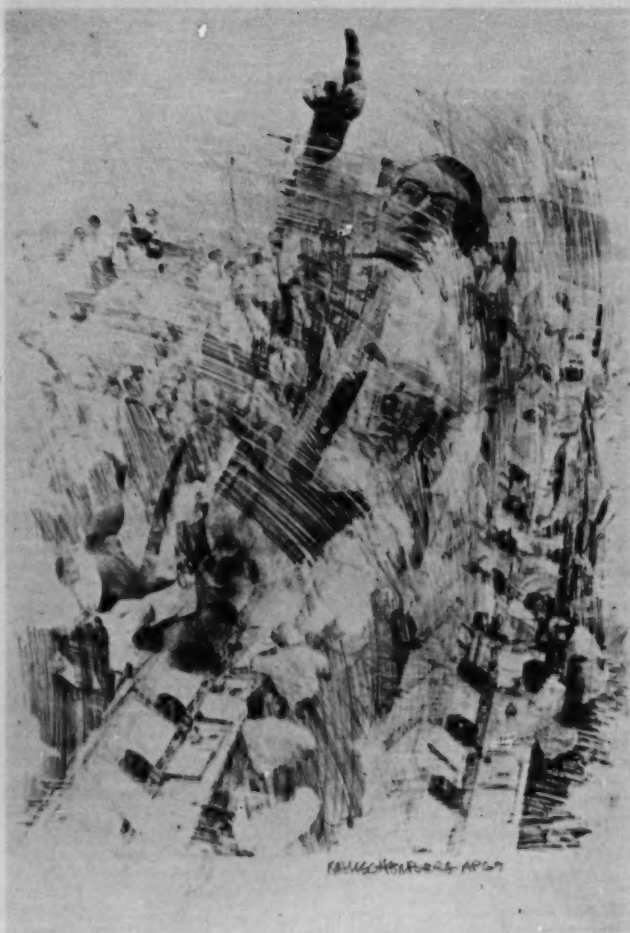


83.
Rack, 1969
 Lithograph
 30" x 24½"
 Printed on Rives BFK paper
 Edition: 54, plus 6 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-297)
 Printed from one stone in brown



84.
Earth Crust, 1969
 Color lithograph
 34" x 25"
 Printed on Arches Cover paper
 Edition: 42, plus 6 artist's proofs, 1 trial proof, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-287)
 Printed from one stone in tan and dark brown

The same stone was used to print both colors. Once the tan image had been printed, the image was reversed chemically and the stone re-inked in dark brown.



85.

Sky Rite, 1969

Lithograph

33" x 23"

Printed on Arches Cover paper

Edition: 56, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-283)

Printed from one stone in black



85.

Trust Zone, 1969

Color lithograph

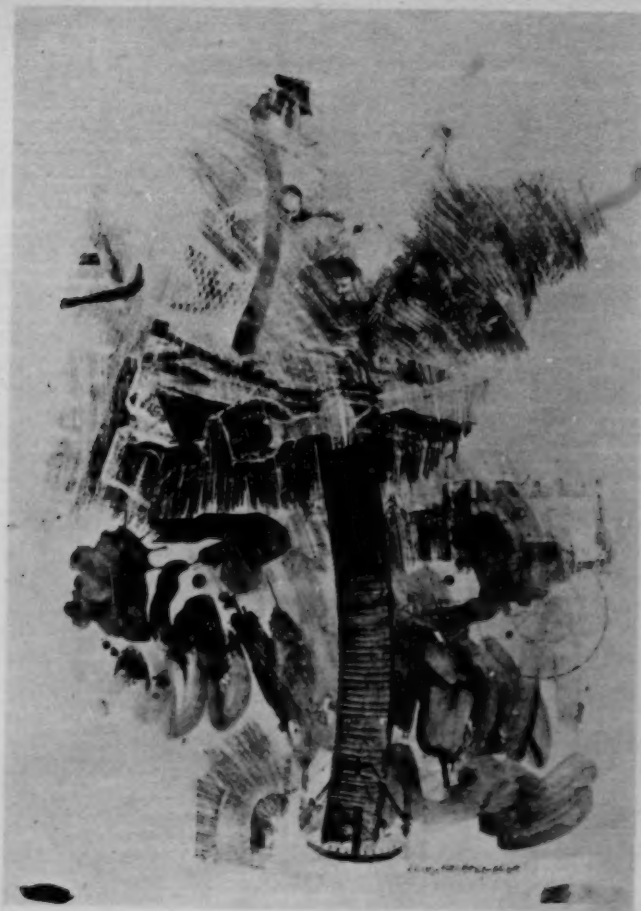
40" x 33"

Printed on Special Rives paper

Edition: 65, plus 10 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-272)

Printed from two photo-sensitive stones in ochre and blue, and one aluminum plate in brown



87.
Sky Hook, 1969
 Lithograph
 48" x 34"
 Printed on Special Arjomari paper
 Edition: 52, plus 7 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-275)
 Printed from one stone in black



88.
Tilt, 1969
 Color lithograph
 27½" x 22½"
 Printed on Rives BFK paper
 Edition: 60, plus 6 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-294)
 Printed from one photo-sensitive stone in blue and one aluminum plate in silver-gray



89.

Post, 1969

Color lithograph

34" x 26"

Printed on Arches Cover paper

Edition: 44, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-288)

Printed from two stones in green and gray

The first stone (green) was photo-sensitized. Work on the stone is a reversal of usual procedure; Rauschenberg began with tusche and crayon and then had the stone photo-sensitized for the additional work.



90.

Medallion, 1969

Lithograph

32" x 25½"

Printed on Rives BFK paper

Edition: 48, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-292)

Printed from one stone in black

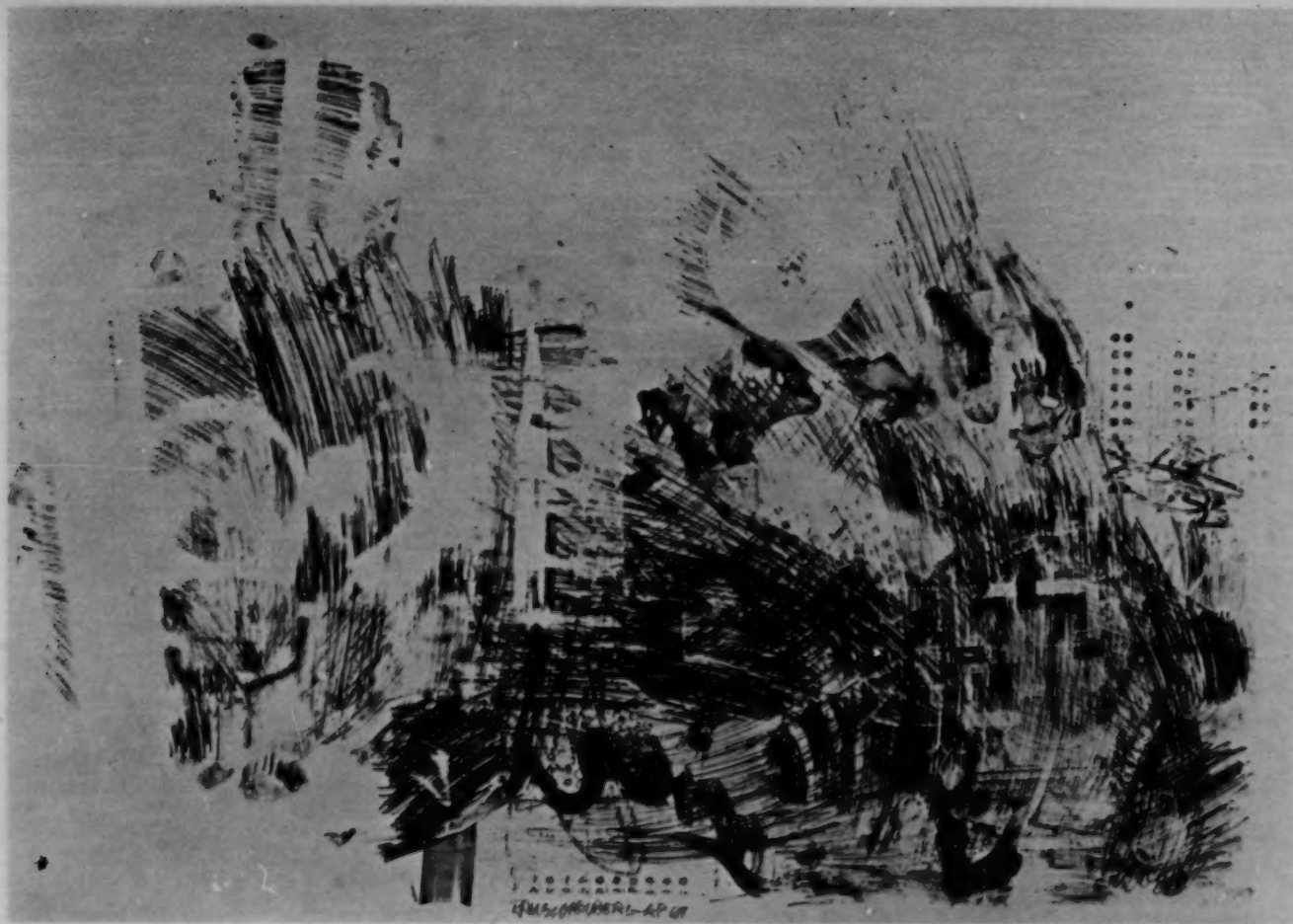


91.
Spore, 1969
 Color lithograph
 34" x 24"
 Printed on Arches Cover paper
 Edition: 50, plus 7 artist's proofs, 2 trial proofs, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-289)
 Printed from two stones in ochre and blue



92.
Arena II, 1969
 Lithograph
 47" x 32"
 Printed on Arches Cover paper
 Edition: 50, plus 8 artist's proofs, 1 trial proof, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-280B)
 Printed from one stone in blue

The first state of *Arena* was proofed in September, 1969 and printed in December of 1969; an edition of twelve, plus five artist's proofs and one other impression, was printed in gray. The identification of the stone in state 1 was #RR69-280A. The stone was re-opened and Rauschenberg made additions in the shading of the image in the second state.



93.

Air Pocket, 1969

Lithograph

36" x 51"

Printed on Special Arjomari paper

Edition: 47, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-286)

Printed from one stone in black



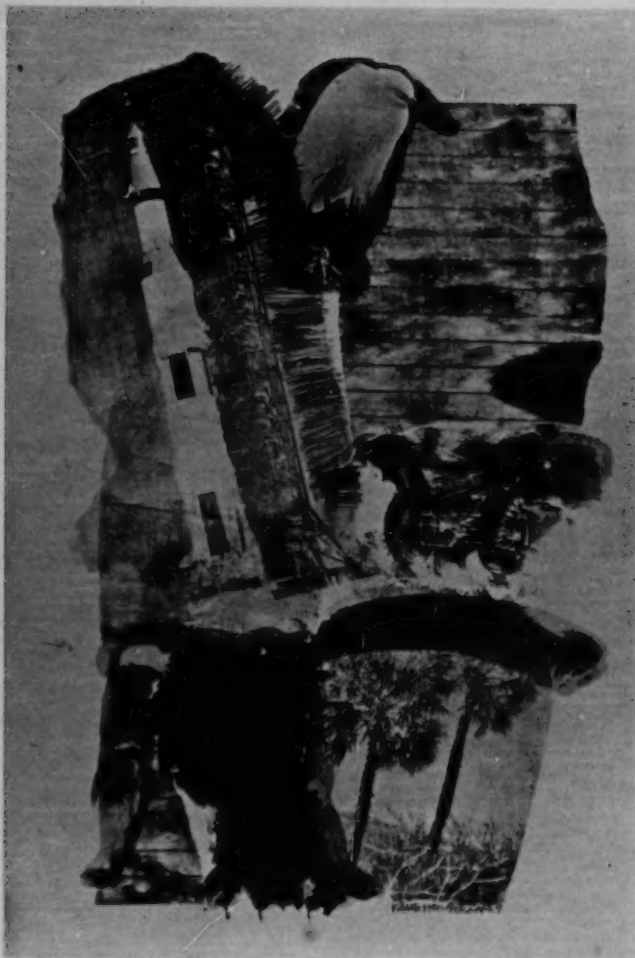
94.
Fuse, 1969
 Lithograph
 38" x 26"
 Printed on Arches Cover paper
 Edition: 63, plus 6 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-293)
 Printed from one stone in blue-black



95.
White Walk, 1970
 Color lithograph
 42½" x 29½"
 Printed on Special Arjomari paper
 Edition: 53, plus 6 artist's proofs and 7 other proofs
 Publisher: Gemini G.E.L. (#RR70-277)
 Printed from two photo-sensitive stones in green-gray and light blue, and one aluminum plate in dark blue
 Rauschenberg chose a pitted stone (printed in light blue) so that the paper would be embossed during printing.



96.
Bait, 1970
 Color lithograph
 35 1/4" x 26 1/4"
 Printed on Special Arjomari paper
 Edition: 45, plus 6 artist's proofs, 1 trial proof, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-271)
 Printed from two stones in transparent green and orange, and two aluminum
 plates in green and pink
 The first stone (transparent green) was photo-sensitive.



97.
Hybrid, 1970
 Color lithograph
 54 1/2" x 36"
 Printed on Special Arjomari paper
 Edition: 52, plus 6 artist's proofs, 1 trial proof, 7 other proofs
 Publisher: Gemini G.E.L. (#RR69-298)
 Printed from one stone in rose red, and four aluminum plates in yellow, rose red,
 and flag red



96.

Ape, 1970

Color lithograph

46" x 33"

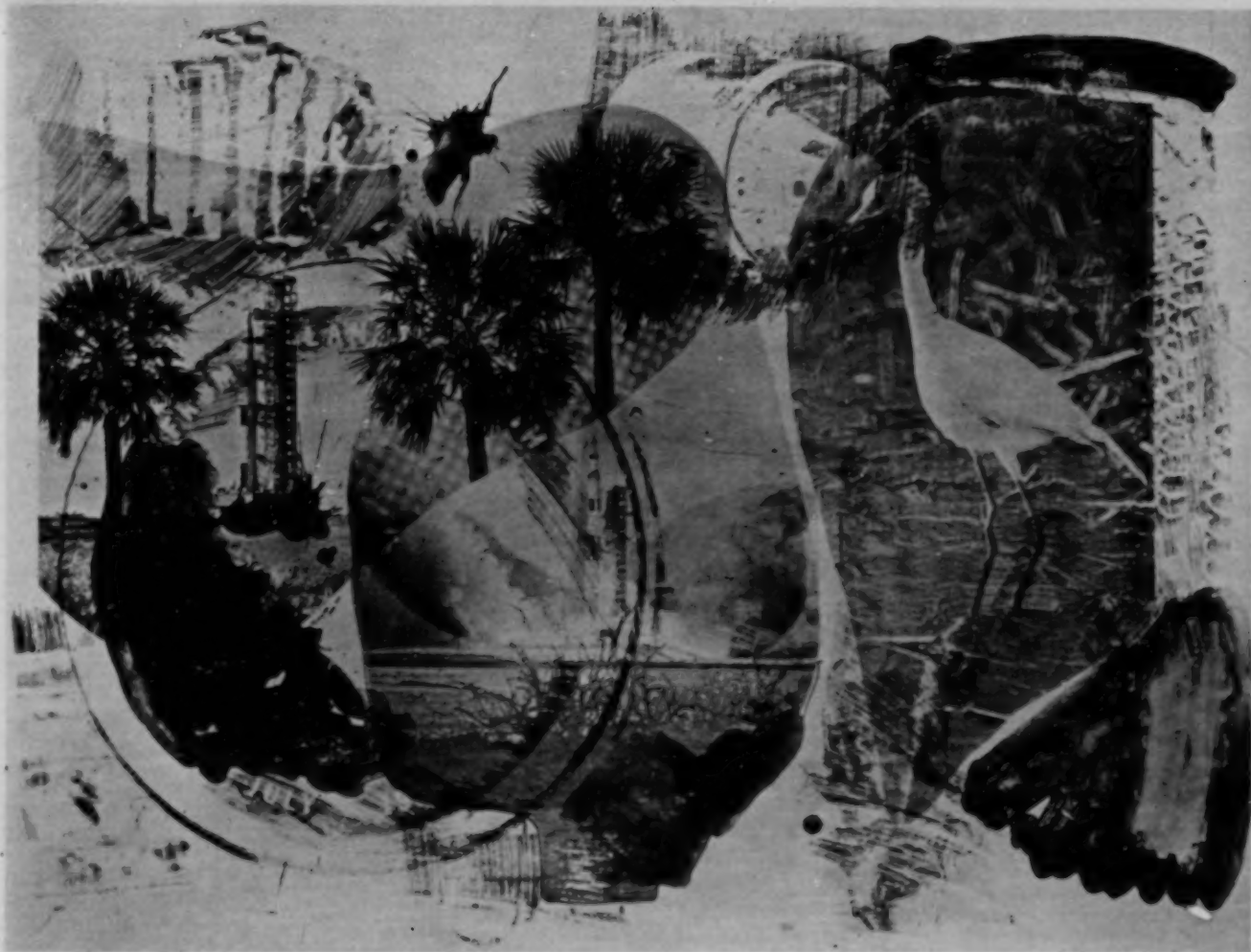
Printed on Special Arjomari paper

Edition: 46, plus 6 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-278)

Printed from two photo-sensitive stones in rust and red, and one aluminum plate in orange

There is one impression printed from the rust stone and the orange plate with additional work in drawing by the artist.



99.

Local Means, 1970

Color lithograph

32 $\frac{1}{2}$ " x 43 $\frac{1}{16}$ "

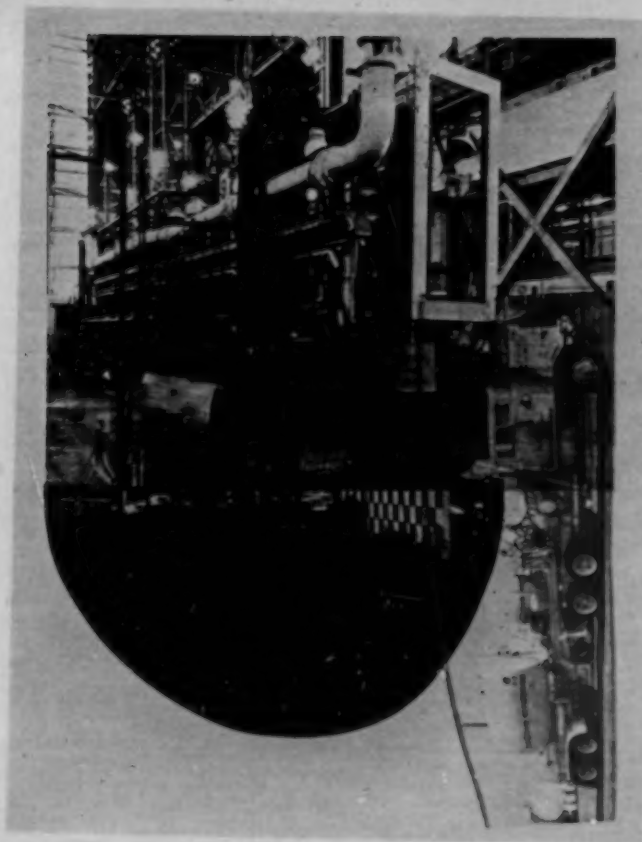
Printed on Special Arjomari paper

Edition: 11, plus 4 other proofs

Publisher: Gemini G.E.L. (#RR69-303)

Printed from one stone in gray-blue and three aluminum plates in yellow, magenta, and blue

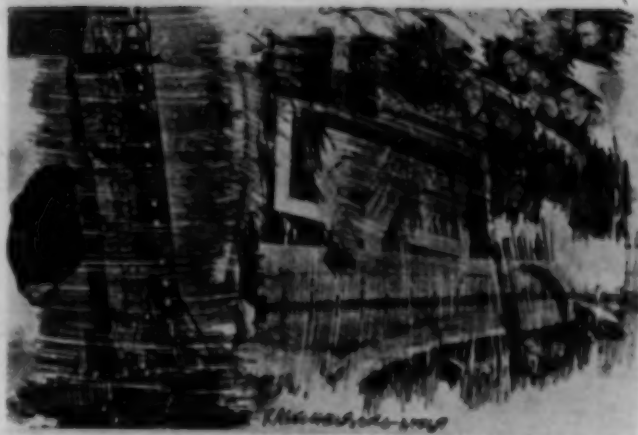
The print *Local Means* was created in appreciation for the printers and curators at Gemini who collaborated on the *Stoned Moon* project. There is one impression printed without the blue plate with drawn additions by the artist.



100.
Tracks, 1970
 Color lithograph
 44" x 35"
 Printed on Special Arjomari paper
 Edition: 54, plus 6 artist's proofs and 6 other proofs
 Publisher: Gemini G.E.L. (#RR69-274)
 Printed from four aluminum plates in black, blue-black, silver, and
 gloss varnish



101.
Strawbale, 1970
 Color lithograph
 30" x 22"
 Printed on Special Arjomari paper
 Edition: 50, plus 6 artist's proofs and 6 other proofs
 Publisher: Gemini G.E.L. (#RR70-306)
 Printed from one stone in black, tan printed by offset lithography



102.

Sub-Total, 1970

Color lithograph

8" x 12 1/4"

Edition: in progress

Publisher: Gemini G.E.L. (#RR69-304)

Printed from three stones in blue, red, and black

This lithograph is for a forthcoming publication on the *Stoned Moon* series by Rauschenberg and Henry Hopkins, which is a book of collages and photographic essays on the launching and the *Stoned Moon* series. No edition has yet been printed.



103.

Ghost, 1969

Color lithograph

34" x 25 1/2"

Printed on Rives BFK paper

Edition: 2, plus 2 trial proofs

Publisher: Gemini G.E.L. (#RR69-291)

Printed from one stone in transparent blue and one aluminum plate in opaque blue

This lithograph was proofed in September of 1969 and the edition was to be made at a later date. When the edition was begun in December the stone severely fractured and could not be saved. The only edition existing is of impressions taken prior to the fracture.



104.

Score, 1970

Color lithograph

26" x 19½"

Printed on Special Arjomari paper

Edition: 75, plus 16 artist's proofs and 7 other proofs

Publisher: Gemini G.E.L. (#RR69-307)

Printed from one stone in red and two aluminum plates in pink and red

This lithograph was done for the Merce Cunningham Foundation.



105.

Unit (Buffalo), 1969

Lithograph

20" x 28"

Printed on Italia paper

Edition: 25, plus artist's proofs

Publisher: U.L.A.E.

Printed from one stone in purple-gray

This lithograph was printed from one of the photo-sensitive stones Rauschenberg made at Universal. This and the following two works were planned and executed at the same time as *Tides*, *Drifts*, and *Gulf* but were released at a later date.

107.

Unit (Hydrant), 1970

Lithograph

28" x 20"

Printed on Italia paper

Edition: 27, plus artist's proofs

Publisher: U.L.A.E.

Printed from one stone in red

This stone was used in *Tides* (#68), and is one of the photo-sensitive lithographs.

106.

Unit (Turtle), 1970

Lithograph

20" x 28"

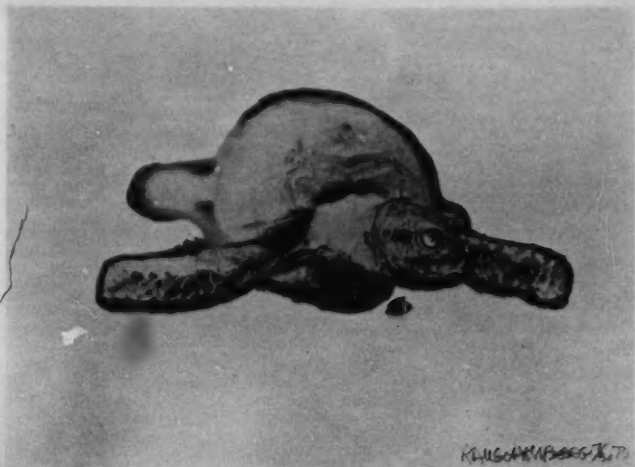
Printed on Italia paper

Edition: 30, plus artist's proofs

Publisher: U.L.A.E.

Printed from one stone in green

This stone was used in *Gulf* (#70), and is one of the photo-sensitive lithographs.



108-152.

Currents, 1970

In September, 1969, Rauschenberg began a project for a planned exhibition of a drawing 51 feet long at Dayton's Gallery 12 in Minneapolis. The result was not a drawing, but an enormous silkscreen, *Currents*, 54 feet in length, and two groups of single prints, *Surface Series from Currents*, and *Features from Currents*. These silkscreens were based on 36 newspaper collage drawings made by Rauschenberg entitled *Studies for Currents*. The serigraphs were printed by Styria Studio in Glendale, California by Adolf Rischner and his staff.

In an introduction to the catalogue of the exhibition, which opened April 4, 1970, Rauschenberg wrote that the "... wall became my excuse to submerge myself in a personal solo activity after an overdose of group efforts. The world condition permitted me no choice of subject or color and method/composition."

108-125.

Surface Series from Currents, 1970

18 Silkscreens

40" x 40" (image 35" x 35")

Printed on Aqua B 844 paper

Edition: 100, plus 4 artist's proofs and 2 printer's proofs.

Publisher: Dayton's Gallery 12 and Castelli Graphics

Printed from three screens, in flat black, white, and gloss black

The collage drawings are numbered 1 to 36, and the eighteen prints in the *Surface Series* are a continuation; thus the sequence of the prints is *Surface Series 37*, *Surface Series 38*, etc. through *Surface Series 54*.



108.



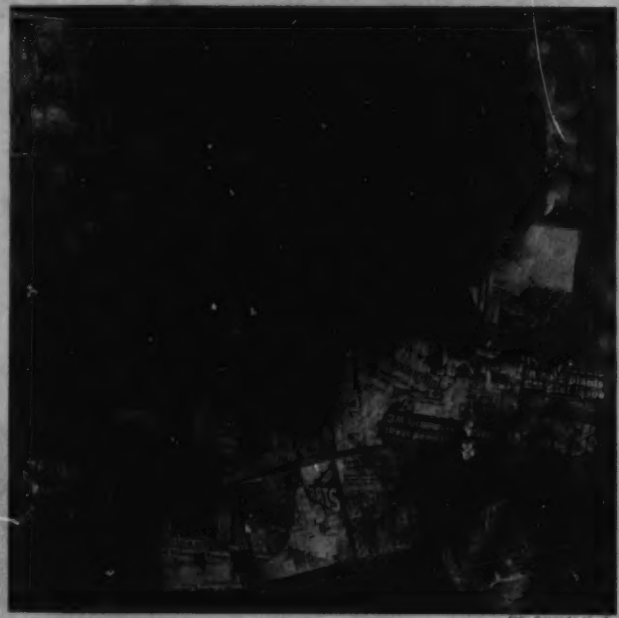
109.



110.



111.



112.



113.



114.



115.



116.



117.



118.



119.



120.



121.



122.



123.



124.



125.

126-151.

Features from Currents, 1970

25 Silkscreens

40" x 40" (image 35" x 35")

Printed on Aqua B 844 paper

Edition: 50, plus 4 artist's proofs and 2 printer's proofs

Publisher: Dayton's Gallery 12 and Castelli Graphics

Printed from two screens in black and various single colors

The sequence follows Surface Series from Currents beginning with Features from Currents 55 through Features from Currents 80.



126.



127.



128.



129.



130.



131.



132.



133.



134.



135.



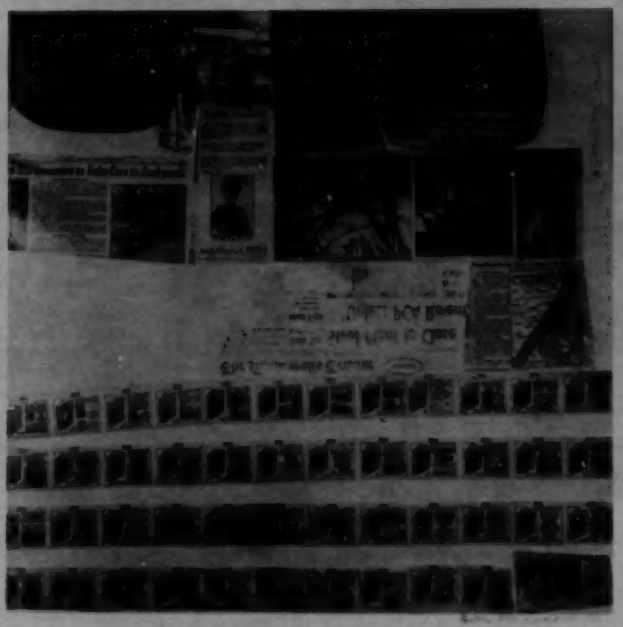
136.



137.



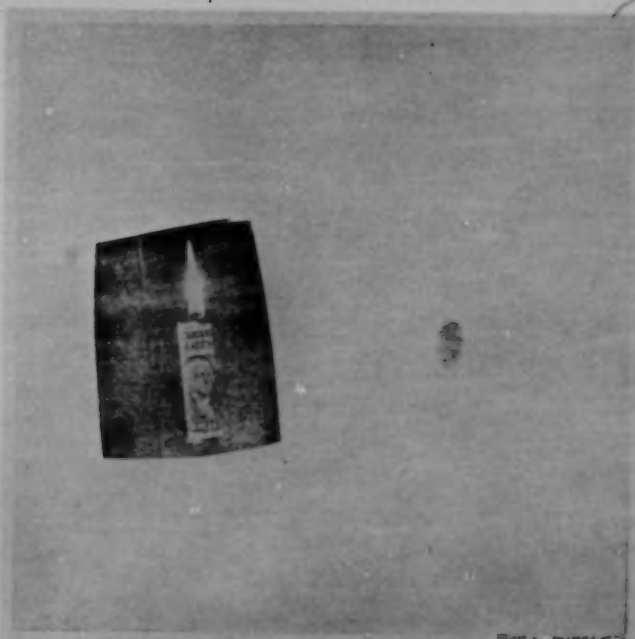
138.



139.



140.



141.



142.



143.



144.



145.



146.



147.



148.



149.



150.



151.

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

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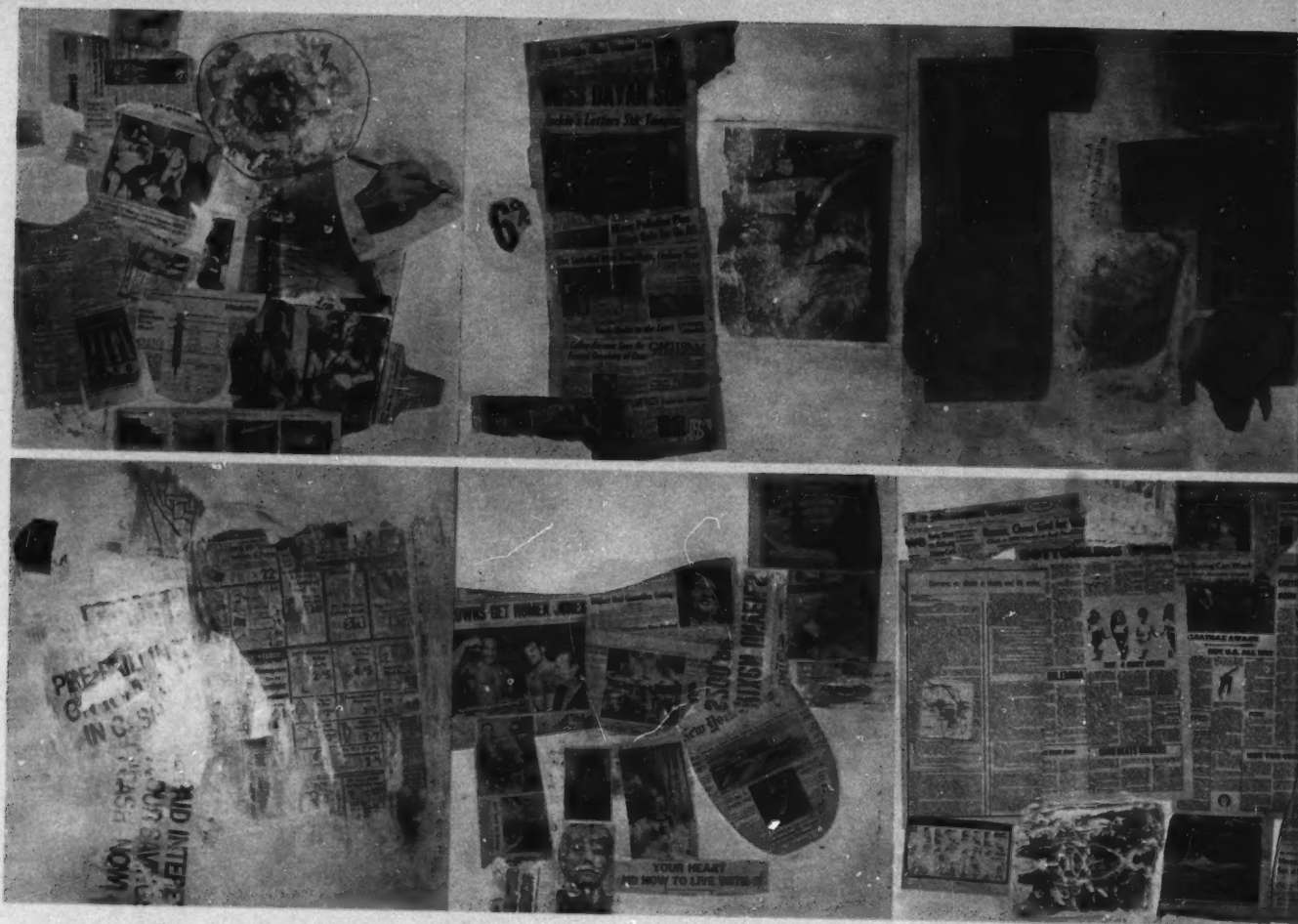
Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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General



152.

Currents, 1970

Silkscreen

6' x 60' (image 6' x 54')

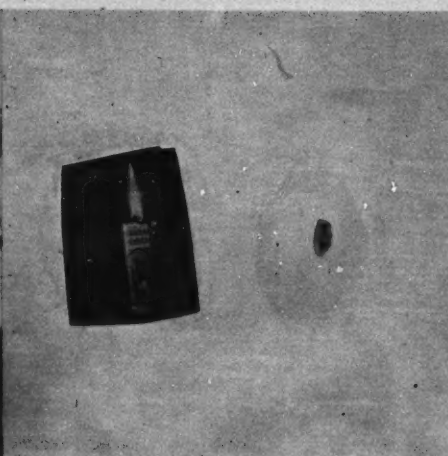
Printed on Aqua B 844 100% rag paper

Edition: 6, plus 2 trial proofs (one on Aqua B paper)

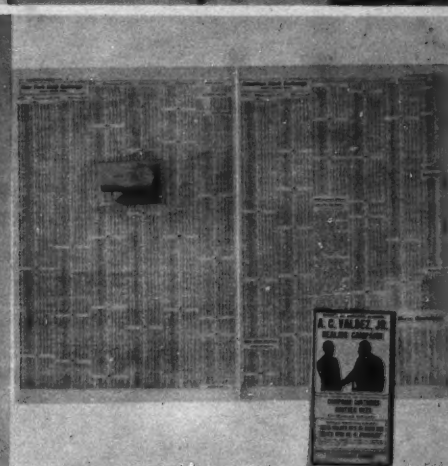
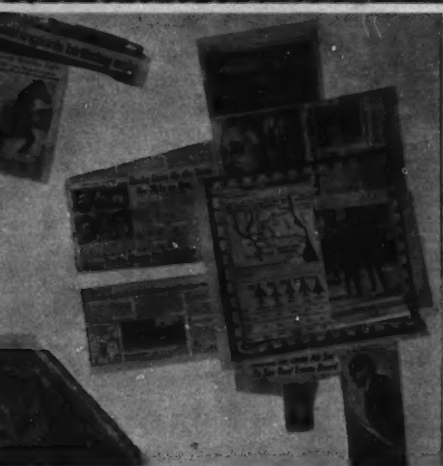
Currents is the largest silkscreen and the largest print ever made. The selection of paper was difficult as few manufacturers made 100% rag paper in the dimensions required. One impression was completed but was on unsatisfactory paper, which was subsequently destroyed in the artist's studio. A second trial proof was printed on Aqua B paper but the image was considered too dark by the artist and printer. *Currents* was printed by taking the thirty-six individual screens, one for each of the collage studies, and printing them one at a time along the length of the paper until one impression was completed. Considerable care was exercised to maintain evenness of ink since the screens were of varying density. In the edition, the length of the image varies slightly in the impressions from 53'6" to 54'. The sequence of the collages in *Currents* is: (top row, left to right) 31, 29, 35, 15, 12, 7, 13, 5, 10, 28, 17, 2, 18, 16, 27, 14, 9, 4; (bottom row, left to right) 6, 11, 20, 24, 8, 22, 21, 26, 3, 33, 23, 32, 36, 30, 1, 25, 19, 34. The images in *Currents* of the studies No. 6 and No. 8 are reversed from the original collages; collage No. 2 is turned at a right angle in *Currents*.













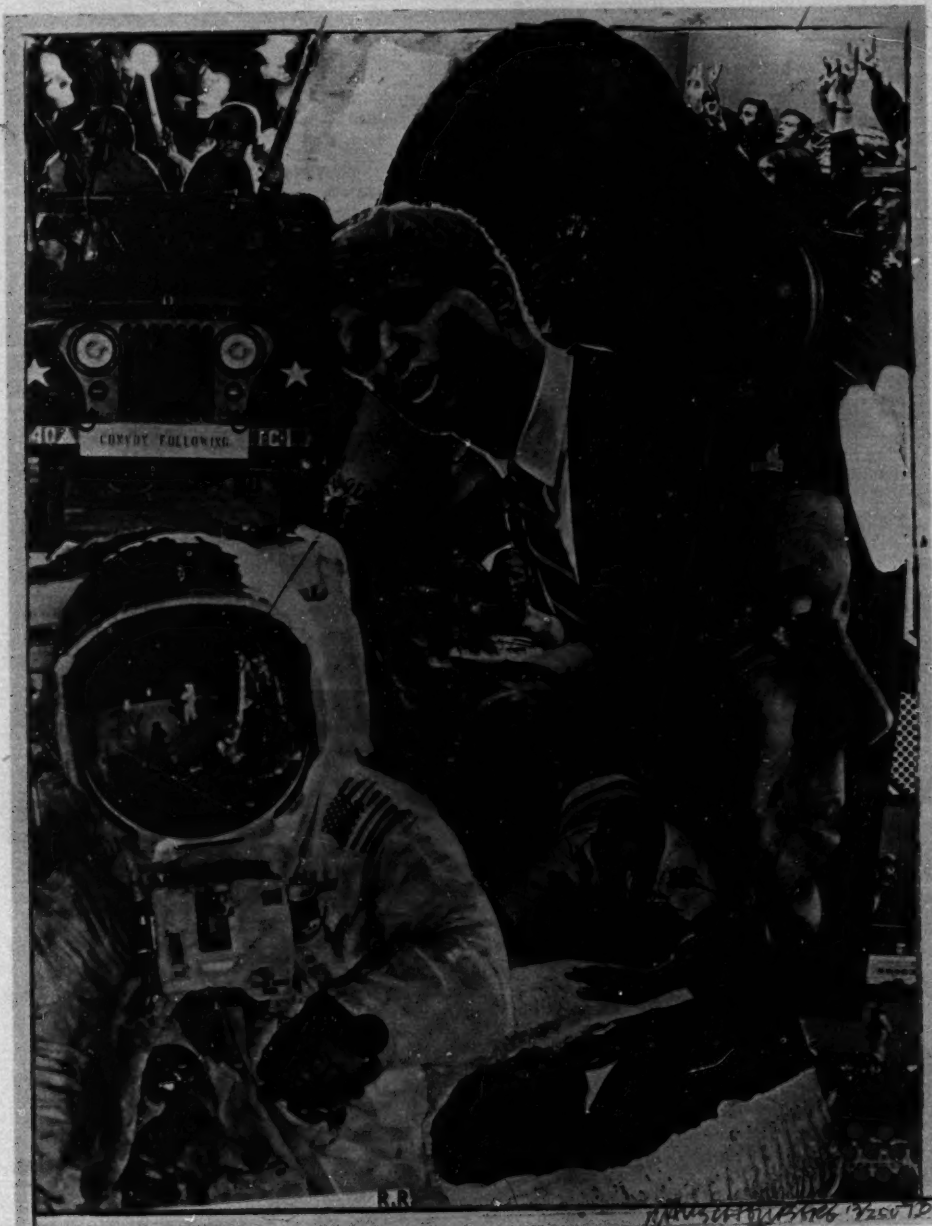
153.
Dayton's Gallery 12 poster, 1970
 Offset lithograph
 35 7/16" x 30 1/2"
 Edition: 300 (100 signed)
 Publisher: Dayton's Gallery 12

This poster was done for the initial exhibition of *Currents*. The collage, *Studies for Currents #31*, was the basis of the design to which another plate with text and additional work was added.



154.
Earth Day April 22 poster, 1970
 Offset lithograph
 33 1/4" x 25 1/4"
 Edition: 300 (signed) 10,000 (unsigned)
 Publisher: Castelli Graphics

The poster was done for the American Environment Foundation in support of research for world survival.



155.

Signs, 1970

Silkscreen

43" x 34"

Edition: 250 (signed)

Publisher: Castelli Graphics

This hand-painted silkscreen was originally designed, although not used, as a cover for a magazine. In announcing the edition, Rauschenberg wrote that it was "conceived to remind us of love, terror, violence of the last ten years. Danger lies in forgetting."

